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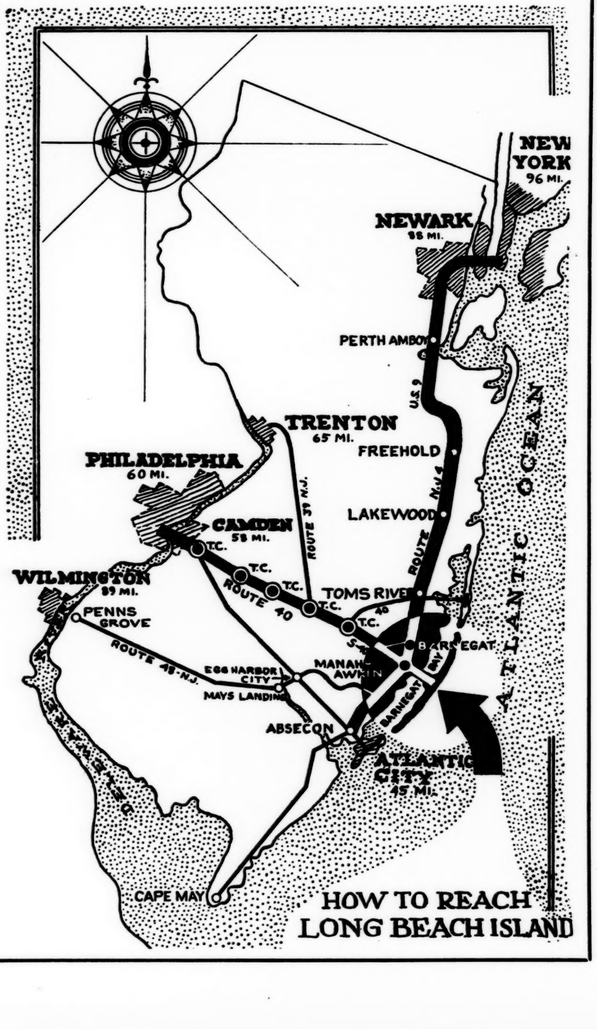
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• PRO and CON . . .

Dear Miss Howard—

COOPERATION: To operate together for a common object.

AFFILIATION: To be intimately connected or associated with.

AFFILIATE: Adopt; receive into a family as a son or daughter.

LOYALTY: Faithfulness to country, friend, promise or duty.

I have begun my letter with definitions because in the present day be are all so prone to forget the true meanings of words used in our every day world. Cooperation, affiliation and loyalty. When we cooperate, do we do so with the idea of personal gain financially or morally? Could there be anything closer than affiliation? It is adoption both in family and business groups. Loyalty —shouldn't this be given wholeheartedly rather than with a special side reserved for our own use, to promote personal gain?

I bring these points to your attention on behalf of the National Capital Dance Association, Affiliated Club No. 17 of the Dancing Masters of America.

We well remember the time the D. M. of A. chose Washington as its convention city. We were proud to have our "mother" visit us and strove in every way to make her glad of her decision and equally as proud of Club No. 17. Too, we recall the eagerness and pleas of the New Orleans and Pittsburgh clubs for the D. M. of A. to visit

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Vol. XIV, No. 9 THE AMERICAN DANCER JULY, 1941
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PROMINENT DANCE STUDIOS

• PRO and CON . . .

their cities. These invitations were not given with the smallest thought of financial gain, but only with the heartfelt desire to show the D. M. of A. what perfect hosts the individual groups could be, if given the opportunity.

Does the question arise—Do these clubs hold normals and conventions in their respective cities? The answer is yes, but, to entertain the national group in the home town is an honor and privilege that cannot be surpassed. These have been the true feelings of the D. M. of A. members in the past and I feel confident they still remain, though dormant, perhaps. We are not members of various groups primarily; that is only secondary. The affiliated plan was formulated to help individual D.M. of A. members by giving them closer contact with the dance world; by having local groups we were enabled to hold monthly meetings, at which time problems could be discussed, instruction and advice could be given rather than wait for our annual summer normal school and convention, but always with the sure knowledge that the parent body was with and for us.

Through the untiring efforts of its national officers who were on hand to watch developments in Congress, the Coffee-Pepper fine arts bill was defeated. This gives the affiliated clubs a feeling of pride and confidence to realize that their own individual interests, as well as the profession as a whole, are being benefited by the parent organization. At this time, we all know there is another bill—"The Schwert Bill—H. R. 10606"—before Congress, which if passed as now written, will cause hardship among many of our members. This bill is being given the same careful attention by our officers.

There are so many reasons why our club, as well as all affiliated clubs, should feel pride in being associated with the D. M. of A. The reasons are too numerous to mention in their entirety at this time, but for example, take the new examination, which was proposed by Club No. 17 in New Orleans in 1938, and approved and put into use last year in Pittsburgh. This examination is more rigid, which naturally will promote higher standards for our art.

Then there is the move made by the D. M. of A. toward standardizing a dance terminology. The D. M. of A. has appointed a committee to bring to the next convention recommendations for a standard dictionary of terms, to be adopted and promoted by all D. M. of A. members when approved.

I could go on and on citing the many advantages enjoyed by being affiliated with the Dancing Masters of America.

Now is the time for the members to get behind their elected officers and support them in their efforts to strengthen the organization. Without cooperation and awareness of the need for united support of these officers, the D. M. of A. cannot attain its goal. We realize that there is room for improvement in a number of ways, but feel that suggestions on the part of affiliated clubs should come directly to the attention of all D. M. of A. members for consideration before being made public.

We are D. M. of A. members first—all of us; second, we are members of our local dance groups, which facts we should never let ourselves forget. The time-worn phrase "together we stand, divided we fall" still

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• **PRO and CON . . .**

rings true and let's make that saying resound through our entire membership. Let's put our shoulders to the wheel, forget personal grievances and think only of one thing: the success of the Dancing Masters of America and all the undertakings made possible through each individual cooperation and loyalty, thereby furthering the art of dancing and its teachings.

Let's make our organization even more worthy of its very impressive name, "The Dancing Masters of America." It's up to you.

Fraternally yours,
JULIA MILDRED HARPER,
President National Capital
Dance Association.

•

Dear Miss Howard:

This letter is in the nature of a mixture, a mixture of blessing and censure, mostly the latter. And that is certainly an inauspicious start if there ever was one, isn't it?

The blessing, such as it is, is a rather restrained commendation for the improvement in the AMERICAN DANCER in the last several months. The articles seem better and more interesting, and the general appearance is considerably better than it has been since the days in 1937 when we all thought a magazine was building up under your masthead to take the place of the old MacFadden publication that went under in the tidal wave of the early years of the depression.

However, now that slight improvement has encouraged speaking at all, why in the world don't you people really go to work and start putting out a MAGAZINE? The good Lord knows this dance business needs one. But what you seem to forget is that more is needed than a magazine that goes to merely a few dancing teachers and professionals here and there. To really help dancing a dance magazine should be read by everybody.

It's fine and interesting to have articles about choreography and music for the ballet, or about the hand positions in the Hindu Dance. That is, it is fine and interesting from a teacher's point of view, but from the standpoint of the average American youngster whom we all are trying with might and main to get to take an interest in some form of dancing it isn't so interesting. With a few exceptions here and there the average article in your magazine is not only

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• PRO and CON . . .

uninteresting but downright mystifying to the average person just setting sail on the sea of terpsichore.

Please do not misunderstand me. I am not advocating that this sort of thing be discontinued. For teachers and professionals, those who have known and loved dancing for some time, nothing could be better. For us the AMERICAN DANCER could only be made more interesting with more of the same. But, for Heaven's sake, why not add to this for the sake of the future? Why not get down off the highbrow, classical plane in spots and devote, let us say, a third of the magazine to things that will interest anybody? In this way you will be offering something to the beginners and even to outsiders who might conceivably be interested. That's the way to perform a REAL service to the Dance World!

You seem to be on the right track in one respect. I see by your announcement of a short story contest that we can now look forward to some dance fiction. Fine! The story element makes an interesting subject doubly interesting. But again, why stop there? Why not run a page of pictures, for instance, devoted to the private life of a burlesque dancer, a small town teacher, or a temple dancer in Bali . . . just pictures and captions? That this sort of thing is interesting is amply attested by the success of the current throng of picture magazines that carry nothing else.

There are all sorts of things you can do along this line. Why don't you try running crossword puzzles, for instance—puzzles embodying the names of famous dancers and so forth? Or again, a monthly quiz contest about dancing, dancers, dance music, etc. would be wonderful in the eyes of the neophyte. The important thing is to appeal not only to the old guard, however young in years they may be, but to the new blood as well. If you do this there is no reason why there should be any limit to the possibilities of the AMERICAN DANCER. You can be a great power for the advancement of dancing in America.

Enclosed please find check for four dollars for the renewal of my subscription for two years.

Yours very truly,
ESTHER HITCHCOCK,
New York.

•

EDITOR'S NOTE:

Miss Hitchcock has some very good ideas here. As a matter of fact she has expressed perfectly the feeling that has come to dominate editorial policy in recent months. Our short story contest, which she mentions, is one expression of this feeling. Another one is this month's picture story, the pictures for which, oddly enough, had all been taken when Miss Hitchcock's letter arrived advising us to do just that. May we request that if any other teachers, professionals or pupils have any other suggestions for improvement that they drop us a note. We are very thick-skinned, and no fear that we might become offended should be allowed to suppress such a good work.

THE EDITORS.

DEAR MISS HOWARD:

Congratulations upon your article in the June issue of DeRevuelta giving a boiled down summary on the teaching of the Rumba. As one who has for several years urged the publishing of simple routines in the AMERICAN DANCER it was indeed a pleasure to read it.

I hope that you are planning to continue. All of my pupils who read the article liked it and several immediately wanted to start taking lessons in the Rumba as well as the work they were already taking. So, you see, it is not true that if a student can read a description of a step he will not want to take lessons in it.

Your magazine looks better every issue.

Most sincerely,
STELLA STARR,
Pittsburgh.

•

EDITOR'S NOTE:

We should appreciate it greatly if we could get the ideas of more teachers on this question. Opinion seems to be pretty evenly divided as to the advisability of publishing routines and dance step descriptions regularly. Quite a few of our readers seem to feel that their teaching business is impaired by the practice, while others, like Miss Starr, are all for it.

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• PRO and CON . . .

Dear Sirs:

I know it's quite the thing now for typesetters to run amok with names, as in the Sunday Times of July 13, which captioned a picture of Danilova, Toumanova, and a picture of Markova, Baronova, but don't let that bother you. You go right ahead and make the same errors. Wasn't that four different spellings I saw of Baronova's name in your June issue? However, don't mind me; that's all I live for, pouring over pictures and spelling furnishes me with lots of laughs these hot, humorless days. Back to the Times, for me.

Cordially yours,
Seymour Miller,
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Dear Miss Howard:

Is there going to be an American Dancer Night at the D.M.A. Convention this year as in the past? This has always been one of the highlights of the convention for me and I should hate to think of getting along without it. The convention would not seem the same. The reason I asked was that two or three people have told me that this year there won't be one.

While I'm writing I'd like to compliment you on the improvement in the magazine recently. I'm sure it's not just my imagination either, because several people have spoken to me about it.

However, a couple of them brought up something about which I have spoken before and with which I still agree. Isn't it possible to do something about the cover? With the inside of the magazine improving so markedly it seems a shame to let the same old cover go its dreary way unchanged. Now that you're on the news-stands in so many more places I should think a more vibrant cover would help a lot too.

When we were talking it over the other night several ideas came out. Everybody seemed to be of the opinion that sketches in two or more colors would be much more effective than photographs. A good artist can capture values that the camera can never touch. The opinion also seemed to be that the pictures ought to be released from their cage, so to speak, and the entire cover used in the manner of the *Saturday Evening Post* or *Cosmopolitan.*

At any rate, I'll see you at the convention.

Mae Atwood,
Los Angeles.

Editor's Note:

Yes, there will be an American Dancer *Night at the convention this year. It will be Tuesday evening, August 5th.*

As far as the change in the cover goes, that is a question that has come up several times in the last few years. While a good many teachers and dancers have clamored for a change, the publishers have felt that any such change might be confusing to buyers and therefore extremely detrimental to the magazine. However, if enough sentiment were to be expressed in its favor, the matter would certainly be considered very seriously.

•

Dear Editor:

I read in your magazine recently that the U. S. Government has sponsored a six-month tour of an American Ballet company to South America, on what is on the face of it, no doubt, cultural propaganda. On the other hand, the papers are full of tearful pleas on behalf of the U.S.O. Isn't Uncle Sam's pocket large enough to include America's own soldiers? Well, I feel if there is enough money in the mint to finance a cultural propaganda unit to travel through Latin America, then there is enough to be spent on our soldiers, too.

Very truly yours,
Edwin Gudge,
318 W. 81st St.,
New York City.

PROMINENT DANCE STUDIOS

• PRO and CON . . .

To the Editor:

It seems strange that with the revival of the ballet in this country and the increasing interest in this branch of the arts on the part of so many, that there should be a corresponding decline in the number of those schools in which the ballet is taught and practised. While it is well known that a dance form as highly specialized as ballet requires constant training even for those professionals who are recognized as the most outstanding in this field, the important function of the Ecole de Ballet is in this respect entirely overlooked by the patrons of this art.

As a consequence a number of these schools will be obliged to close their doors. Those professionals who are accustomed to improve and develop their techniques through occasional enrollments will be left without places to study.

The result, in the final analysis, can only be a deterioration of this art and the loss of many of the qualities that contributed to its former greatness.

I should like to bring this fact to the attention of those patrons and lovers of the ballet who I feel certain once having been made aware of this state of affairs would provide endowments and scholarships that would enable these institutions to carry on their important function in the maintenance of a great art and a fine tradition.

Sincerely,

CLAIRE G. COLEMAN.

•

My dear Miss Howard:

I want to thank you for your editorial each month, *Summing Up*. I look forward to it monthly as it always gives me some very good ideas to work on for the month, and is food for thought for an ambitious teacher of dancing who is trying to uphold the ideals of what dancing and a dancing school stand for.

Thanks again.

Sincerely yours,

DOROTHY DAVIS,
Savannah, Ga.

•

Dear Sir:

I've been collecting the American Dancer since its birth in November 1927 and I must say I'm very proud of it. I have one of the largest collections of dance photographs in the country outside of the Dance Archives of the Museum of Modern Art in New York, which I visited last year. One thing strikes me as I read every new issue of the magazine from time to time. You have periods where you favor one thing as against another and then you switch to a new item which you push for several months after which it, too, goes the way of all print. I don't know why this is; maybe your editorial staff changes every few months or maybe your policy changes. Once there was a long series of dance routines. These disappeared. Then there was a series of costume pictures. These have vanished, too. I mourn these. I can't say I mourn the series called *Danseur*. What possessed you to publish such a manuscript is beyond my feeble mind. What do you say to running a center double page of beautiful pictures in costume? I'll never forget those colored pictures of German peasant costumes you ran back in 1937. Incidentally that was your peak year. For all around interest you have never surpassed it. 1939 was your ebb year. You certainly have been coming back with a vengeance. The last few months have revealed a rising literary standard in your pages. I live very quietly here in the country and my contact with the dance world is periodically renewed through your magazine. But please couldn't you just have some of those lovely colored pictures again?

ALICE GUERARD,
Little Neck, L. I., N. Y.

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• PRO and CON . . .

Dear Madam:

I am getting awfully tired of pictures of ballerinas on your cover. Aren't there any male dancers? I am under the impression that there are lots of them. I go to the Ballet Russe every year and have seen the Ballet Theatre and the Littlefield Ballet. Is the American Dancer boycotting the male dancer? I think they are a thousand times more picturesque subjects besides having more life in them. I mean at actual performances. The male dancer is the best thing about the ballet for my money, and when I'm willing to part with hard-earned money to see a ballet or to buy a magazine, I'd like to see less white tarleton and more men. You might start by running a section of pictures of Shabelevski, Lichine, Massine, Haakon, Franklin, Danielian, Guerard and Youkevitch to name just a few.

Yours,
Miss Laura Balaban,
212 Crystal Street,
Brooklyn, N. Y.

•

Dear Miss Howard:

May I respectfully call your attention to the fact that your magazine has neglected to mention a great ballerina who has been living here in America for some years and who has never received any attention from you. I refer to Olga Spessitseva who was associated with Diaghilev and before that with the old Imperial Russian Ballet. She danced Princess Aurora at the Maryinsky years ago and I saw her in this incomparable role. I don't read very much any more but I enjoy seeing dancers and I do read the American Dancer. Won't you be good enough to do a very old man a favor and print some news and pictures of Olga Spessitseva?

Sincerely,
Andor Graff-Vass,
Washington, D. C.

Editor's Note: *We should be happy to run a short feature on Mme. Spessitseva if any one would come forward with some material. We are not at present in touch with her and have no way of finding out where she is staying.*

•

Dear Editor:

Thank you for getting me my copy of the May issue at last. It seems like a long time to wait for the May issue but never mind; it was worth waiting for. Who is Carmen Amaya? Those photographs of her scared us all nearly out of our wits. I never saw such a ferocious expression on a human face. Is she a dancer? She must be. The accompanying articles says so and it was very funny and full of life. I guess if she is going to Hollywood we'll be seeing her in the movies soon. I can hardly wait. I only wish I had my copy of the magazine a little sooner every month. Is this too impossible? I'm only asking.

Yours respectfully,
Sadie Ginsberg,
Philadelphia, Pa.

•

Dear Miss Howard:

For some time your magazine published installments of *Code of Terpsichore* by Blasis but the last installment appeared in your May issue. Will these be continued to completion in the near future? The pupils of my studio found these articles very instructive and have missed the last installment.

Very truly yours,
Ninita Johns Studio of the Dance,
310 Fayette Park Bldg.,
Syracuse, N. Y.

Editor's Note: *The Code of Terpsichore series has not been withdrawn from the magazine. It was not published in June due to lack of space but it is running again this month. You will find it on page 21 of this issue.*

•

Dear Miss Howard:

Enclosed is two dollars and fifty cents. Please renew my subscription to your wonderful magazine for another year. I feel that this is my best spent money of the year each time I send it in. It is certainly true that food for the mind and soul is at least as important as food for the body.

Yours for an even better magazine if such a thing is possible.

Mrs. George Lowell, Boston.

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The American DANCER

Editor ■ RUTH ELEANOR HOWARD ■ *Publisher*

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1941

■

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On the cover—
MARGO
The Mexican Screen Actress and Dancer, who has recently returned to the Concert field.

■

To the Right—
TAMARA TOUMANOVA,
ballerina of the Ballet Russe appearing during the summer months at Lewisohn Stadium
Photo: Maurice Seymour

■

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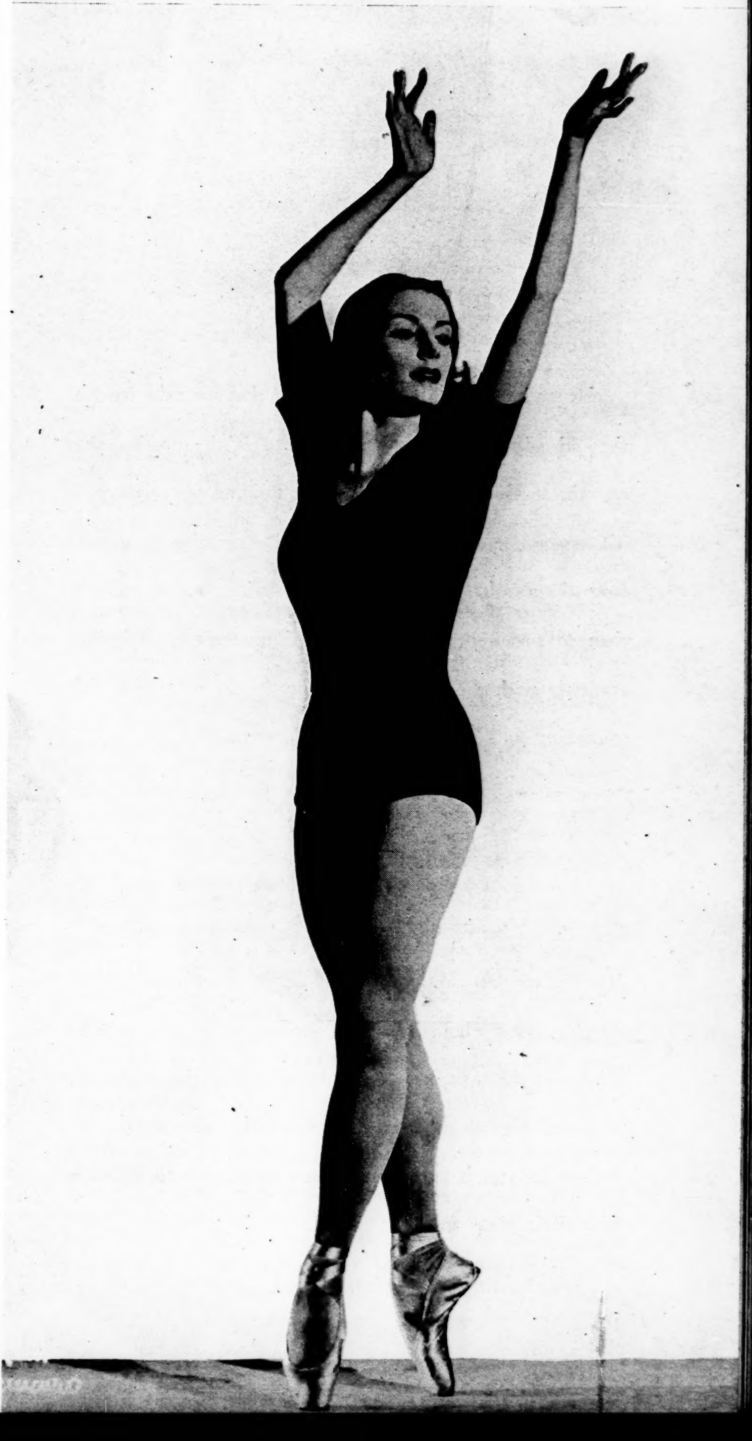


Summing Up

by

RUTH ELEANOR HOWARD

Never has it been more important that we take heed of the old admonition that "uncertainty is the erosion that eats the soul of man" . . . and of business, we might add. To attempt to look ahead and wrest a promise of security from the nebulous future is infantile today, but no more so than to succumb to the erosion of uncertainty and drift aimlessly with the changing currents in the vain hope that something will order the course of events.

■

"How do I know what next season will be like?" has been the plaint of this profession for the last two years at least. Even last summer, the DMA, in convention at Pittsburgh, voted to hold its annual convention in 1941 in New York, "*if* the war doesn't interfere." Now the convention is practically upon us, regardless of whether or not you believe the war is . . . and we are faced with the necessity of making plans for next year.

To provide against unforeseen disaster whenever possible is only good sense, but to halt or modify plans just because you fear something will happen to render them impracticable is unfair to yourself.

■

This is the time of year when dance teachers survey the future and lay the plans which should bear steady fruit for ten months to come. Go ahead with those plans . . . make them sensibly and on a basis which can be carried out with reasonable assurance . . . and then, if the unforeseen prevents, alter them to suit conditions. Borrow a leaf from the British who go gamely ahead with their lives and their businesses and meet the unforeseen when it appears . . . and only then. That is the only premise on which success in the dance field . . . or any other, for that matter . . . can be built. It is not only important from a standpoint of dollars and cents to the individuals involved but it is important from a standpoint of public morale, for dancing belongs to the people . . . and so do those who teach it.

THE BALLERINA AND THE MIRROR

by A. E. TWYSDEN

Photo: Lipnitzki: Paris

Nearly all little girls like to look at themselves in the mirror whenever they have the opportunity to do so. Most of them are rebuked by their elders for "vanity" and few can say that the habit has in any way influenced their destiny; but in the case of one little Russian girl it did prove the starting point of her career.

Alexandra Danilova was a lonely child who had no companions of her own age at home and so when she started to dance little steps and take up poses in front of her nursery mirror, no one thought it very harmful or bothered to stop her so doing, but one day her aunt discovered her standing on the very tips of her toes and decided that she must have a talent for dancing, and from that day her future life was settled.

When just eight and a half, she entered the Imperial Ballet School, where she remained for nine years through all the troubles of the Revolution; she then passed into the State Ballet School at the Maryinsky Theatre and later, leaving Russia, joined the Diaghileff Company, where Diaghileff, realizing her great talent, steadily advanced her to stardom so that she was the leading ballerina of the last great season before his death in 1929.

After this Russian ballet in western Europe fell to pieces and the dancers drifted all over the world until in 1932 Rene Blum, director of the Opera House in Monte Carlo, and Col. de Basil, a Russian exile, collected some of them to form the basis of a new company. They had at the time no leading ballerina, and in the following year succeeded in persuading Danilova to accept this position and with them she toured half the world, including the United States until, in 1937, the company split into two parts, each of which was eager to acquire her as their star, and her choice fell upon the Ballet Russe de Monte Carlo, with whom she still remains.

Now dancers must be constantly before a mirror, but not for the purpose of admiring themselves or their clothes. In the class room they observe their own movements and correct their mistakes; in the dressing room they study their faces and learn the art of make-up; to apply shadow tints to those parts of the face where natural shadows appear, for failure to observe this rule will result in the dancer's face, when she is on the stage, looking like a flat full moon.

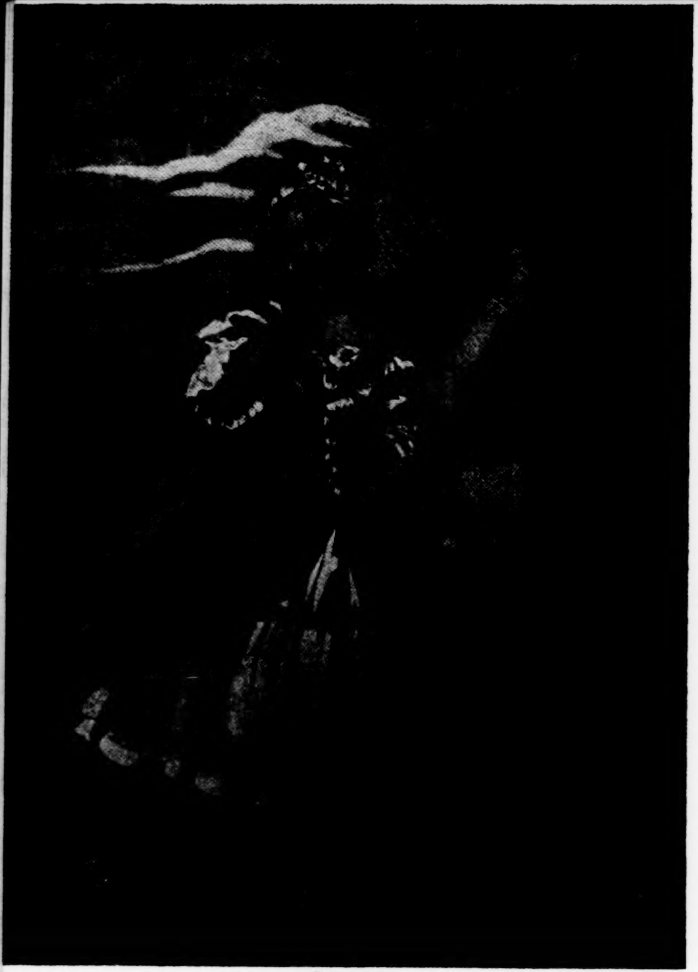
Nature has been kind to Danilova, giving her a classic face and the figure of a Grecian Nymph, and therefore she looks well in almost any stage costume, but the "make-up" depends entirely on herself, and very well she does it—the pale, almost transparent, pallor of the unearthly Swan Queen, the sparkling, coquettish Glove-Seller of *Gaite Parisienne* and the healthy Spanish peasant of *Capriccio Espanol,* show that she is as expert in make-up as in the characterization of her roles in which she never appears to be herself, but is always the incarnation of the part which she is dancing.

Again, a dancer in private life must be well dressed, and in order to do this she must study her figure in the glass until she knows all the good and bad points, and learns what should be emphasized and what concealed. Danilova's "line" is so good that there is no need for her to choose any but simple, well cut clothes, in almost any color which her fancy dictates, black, white, green, blue, flame, rose or red, all suit her beautifully, but she dislikes and never wears any shades of violet or lilac.

The dress which shows under the white fur coat in the photograph she calls "Alicia Markova" for the two were shopping together and Danilova was afraid that the dress, which has lemon flowers on an orange ground, was too bright for her, but Markova persuaded her to buy it and now she finds it very becoming.

The second photo shows the ballerina in her dressing room waiting for the dresser to fasten her dress, after which she will take one last long searching look in the glass to see that headdress, costume, tights and shoes are as perfectly adjusted as is possible, before she runs downstairs in answer to the call of "en scene s'il vous plait" some minutes before the curtain rises.

Danilova is considered, not without reason, the best dressed woman in the Ballet Russe. Ask her how it is done and she will answer, "I look in my mirror not to admire but to observe my defaults and try to correct them." The results are excellent. The Mirror has served her well.



CAMARGO

CAMPRA and the Return of Divertissement in Ballet

by BAIRD HASTINGS

WITH the advent of Campra dance began to play an ever increasingly important part in the composite form of ballet-opera. Campra wrote admirable dance airs, but in turning toward divertissement he robbed the structure as a whole of its vitality. For there is no doubt but that divertissement, however artfully presented, is a less perfect form than unified theatre, whether it be *ballet d'action* or opera or what you will. Ballet has an ability to delight, but it also has a duty to inspire, and the duty is neglected by divertissement. Noverre's creation of the *ballet d'action,* which was barely hinted at before his time, is the result of observing the need for a unified form.

Eighteenth century Paris continued to be the ballet center of the world by virtue of the stream of provincials, Italians, Germans, who immigrated to the French capital. Among them was Andre Campra (1660-1744), who came from the *midi* to Paris when he was 30 and soon became the leading composer in France. As such he was responsible for many of the changes which took place in ballet, but not for all because conditions at the court changed after the death of Lully. Firstly, the king no longer protected the composer; as a result the audience came to exercise an influence and demanded divertissement. The period in which France was slowly losing her political supremacy acquired in the early years of Louis XIV reign coincides with the period of Campra, Colasse, Destouches, Desmarets, Mouret. Obviously Campra is not to blame for the political decadence of France, but this decadence may partly explain the change in the nature and form of the spectacles which were presented at Paris because at this date social customs and theatrical spectacles were inextricably intertwined. Peoples' etiquette and habits of dress profoundly influenced the choreographer, composer and designer of the court ballets.

In the second place the advances in dancing technique were almost more rapid than the musical advances of France in this period. This in addition to the very simple fact that Campra was not quite as gifted as Lully and his collaborators were less distinguished than Lully's explain why Campra did not continue along the lines of his predecessor. These qualifications once stated, one must immediately turn to the asset side and say that any man who can stand alone in a field for 40 years when so much was happening must have made a real contribution, and so he did. He was not a mere gap bridger between Lully and Jean Philippe Rameau.

Seventeenth and eighteenth centuries composers who wanted to eat had to become attached to a prince, give lessons, or write for the stage, and after a certain amount of trying the first two, Campra chose the third. In 1697 the Paris opera produced his heroic ballet *L'Europe galante,* which was an immediate success. This encouraged Campra to write primarily for the stage, although he did not abandon occasional commissions to compose religious music. In his first work for the stage he revealed a gift of originality clothed in interesting if not always correct harmony. Yet this originality was not of a kind to displease. There was rather a change in emphasis than a complete substitution of new texture.

Campra's total output for the stage amounted to eight ballets and over twenty other works (most of which had ballets in them), in all about one-third of the total number of works given at the Opera at that time. This is not cited in order to detract from Campra's work, for his ballets like *Muses, Fragments,* are incomparably the finest of the period, but merely to show that he did not have the virtual monopoly over theatrical music which Lully had.

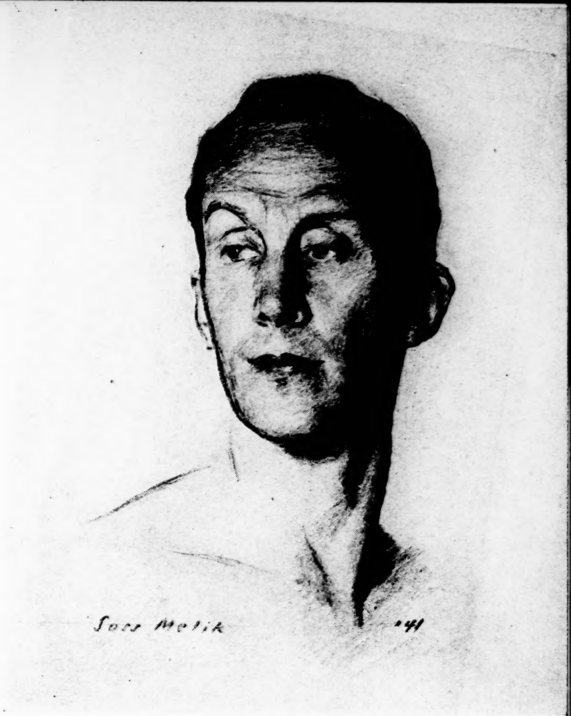
Two significant changes in ballet were introduced by Campra: one in form and one in style. In abandoning the Lully-Quinault formula of Godly themes Campra and his collaborators, librettists: La Motte, Danchet; choreographers: Pecour, Blondi; artists: Berain, Martin, turned to the simpler ballet like the *ballet d'entree.* Campra also reduced the number of acts. Secondly, he made use of many new dance airs such as the *loure, rigaudon, musette, forlane, contradanse* and emphasized instrumental interludes. This pleased the audience and the king, and Campra was honored in his lifetime despite the fact that, or perhaps because, his works lacked profundity. Stylistically Campra excelled in jolly and pastoral airs, but not in dramatic passages; he was less Italianate than Lully. The makeup of a ballet like *Les festes venitiennes* (1710) in a prologue and three acts, which was in the repertoire for 50 years, may be suggested by the titles of the parts: the triumph of folly over reason in carnival time, the fete of the gondoliers, the serenade, the love of the dance. About one-third of this ballet was dance airs, the rest containing singing.

All of the important dancers of the period, Balon

(*Continued on page* 29)

MARCH OF TIME

IN THE DANCE



by IGOR SCHWEZOFF

Author of Russian Somersault

IN WRITING this my object is not to criticize, nor to expound doctrines on Choreography, but to express my personal ideas of what to my mind is good in the art of the dance, my own aims and thoughts.

One often speaks about modern and classical dancing (ballet), drawing a sharp line between the two, but I do not believe in dividing them so sharply; rather, I think that they are coming closer to each other. Isn't it the same art—the art of the dance? Of course, if we were speaking about ballet as it was some hundred years ago we would find an enormous gulf between the two, but in our days, when the whole social structure of life changes rapidly, architecture, sculpture, music and painting, as well as our personal life, progress according to the demands of modern times, we artists of the dance naturally evolve also in accordance with these demands, and will do so more and more as needs be. We often have in the past, and undoubtedly will in the future, take the lead and stimulate impulses toward a new evolution.

The classics have already adopted free and expressive style into their art, which is the result of an evolution in the dance and which actually started with the introduction of symphonic works into ballet repertoire. The modernists are trying on the other hand to acquire the technique of the classics. A dancer who has been trained in the classical tradition, and whose body has been fully developed is able to adapt himself in a short time to any style of work and respond to any requirements of a choreographer. The exercises and steps of the classical dance are equivalent to notes, scales and arpeggios in music. The teacher should train his pupils to use their bodies not only to be mechanical instruments, but to live, vibrate, respond to the mood and rhythm of the music. A dancer who has not reached the full skill of classical style is apt to fall into a personal style and to find a *"cache misère"* in robes, shawls and sleeves. My point of view is that if one has a perfectly trained body it should be able to express anything and speak for itself. In Europe (Germany), where the "modern movement" has grown, the "modern dancers," after many years of struggle against classicism of the ballet took up classical training. Why? Because the medium of expression became repetitious, and in order to lengthen one's career as an artist it was felt necessary to acquire a fundamental knowledge of ballet technique. The development of the body is required in order to be able to exercise more control over emotions.

Emotion alone is not sufficient and in fact is bad in dancing. Emotion has to be controlled, and until the dancer is the full master of his body and is well able to control his emotions, he is not able to display them to full advantage, nor is he able to convey his emotions to the audience. The stronger the technique the easier one is able to devote oneself to the artistic, emotional side of the dance. This is the reason why often in class one does exercises and steps far more difficult than one will ever dream of performing in front of the public. As I have said above, the acquirement of a strong technique gives the dancer the opportunity to devote himself to the interpretation of a part and to the requirements of the choreographer.

The new development of the dance calls for the successful welding of the pantomime and the dance into one whole. The whole body must express action, and it is the task of the teacher to take care of that. The whole body must be used as an instrument to express the music in action; it must respond and vibrate like a chord on the violin. In my opinion, the teacher has to use his creative ability in the classroom just as he would when writing a ballet, and not merely go along the path of the past, along lines that are already known and have previously been given and used.

Choreography does not consist in filling the music with steps, movements and groups, and especially so in our days, when serious music, such as symphonies, concertos, symphonic poems, etc., are used. Music has a mood as well as rhythm. The fact of concentrating on rhythm may lead to neglecting the theme and the mood of the music. My object is to develop the sense of mood as well as rhythm in dancers. The object in using such musical works for dancing is to create an interpretation of the music, the mood or theme the music conveys to a creator.

If the music is only rhythmical, one is justified in filling it with steps and movements alone, but in most cases there is a mood to every musical work, and the task of

(*Continued on page* 27)

"STARDUST" Around the Clock with MURIEL GRAY

Story by LEONARD WARE
Photos by MICHAEL KIDD

Muriel Gray, who hails from Chicago by way of the Edna McRae Studios, is one of the forty most envied dancers in America!

By that we mean she is a member of the famous Radio City Music Hall Ballet, appearing year-in-year-out at New York's number one "Showplace of the Nation."

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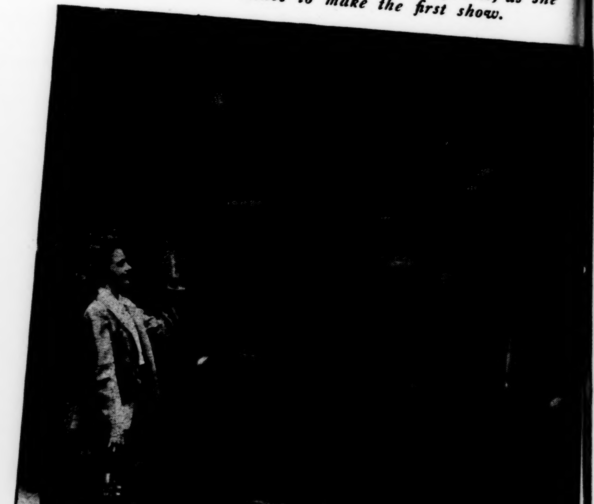
For here, in Radio City, is the only permanent resident ballet corps in America which offers fifty-two dancing weeks out of the year. (The dancers actually receive pay for fifty-two full weeks, although they are given every fourth week off.) Here, on the world's largest stage, Florence Rogge, Associate Producer and Director of the Ballet, has made a definite contribution to American Dancing which is enviable, significant and important.

Miss Rogge, who designs a new ballet for each new show, believes in giving every girl encouragement and a chance to show her talent. Like all the other girls, one week Muriel Gray may dance in the Corps de ballet, the next week she is given a solo. This is undoubtedly one of the major secrets of how Miss Rogge has managed to build one of the most consistently fine dancing groups in America.

Backstage, the Music Hall (a city within itself) offers a colorful and exciting life for its dancers. In these pages, we take you through an entire day with Muriel Gray who, by the way (poetry not intentional), is one of the most beautiful and talented of Miss Rogge's famous Music Hall ballet group.

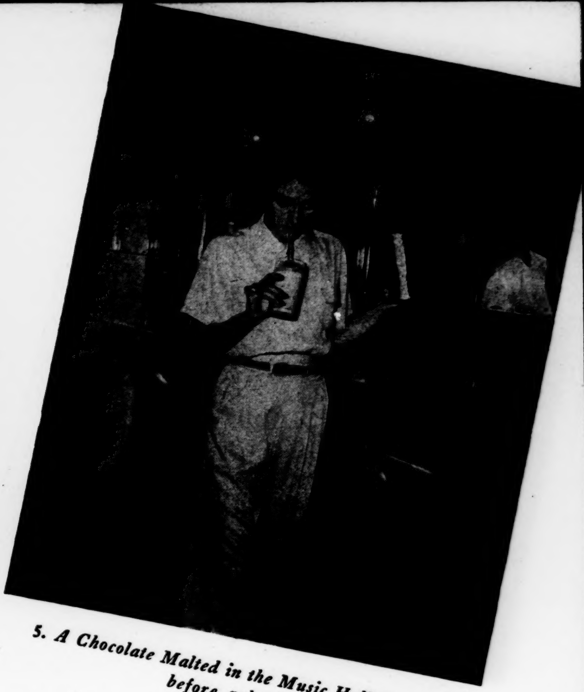
1. Stepping stone to Radio City! Even at the age of ten in Chicago MURIEL GRAY *was determined to be a ballerina!*

2. Nine years later in New York, MURIEL *is a full-fledged member of* FLORENCE ROGGE'S *famous ballet group. Here she grabs a quick breakfast before embarking on an exciting day.*



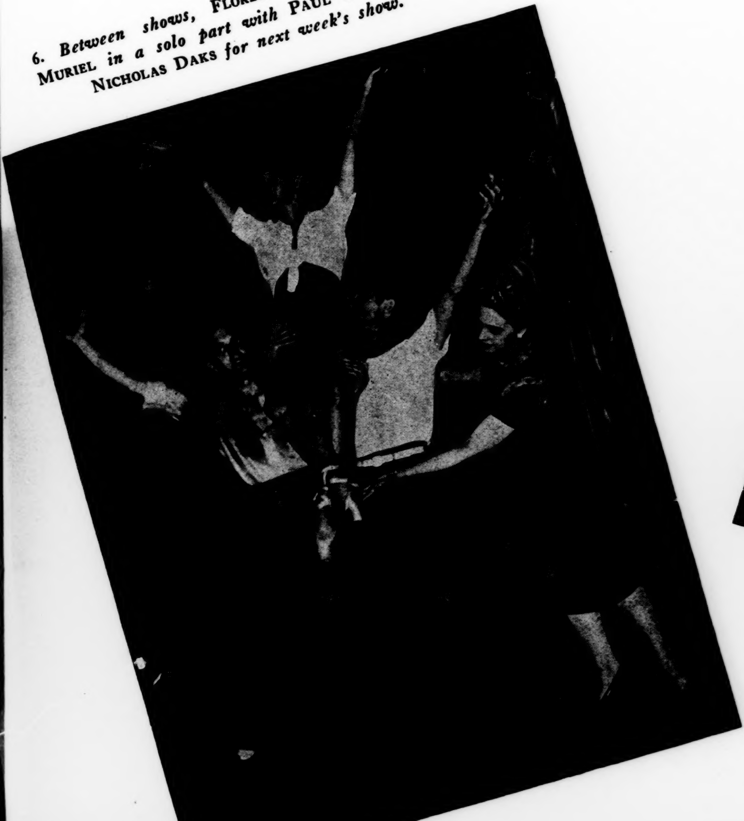
3. MURIEL *waved a Cheerie Good Morning to* AL STILLMAN, *Music Hall lyricist, as she rushes to make the first show.*

4. **Muriel Gray**, *third from left, dances in the corps de ballet in Ravel's La Valse on the Great Music Hall stage.*

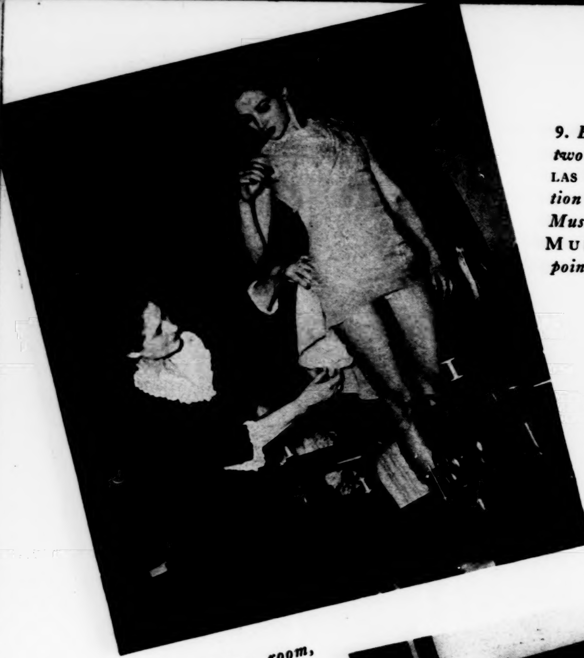


5. A Chocolate Malted in the Music Hall Cafeteria before rehearsal.

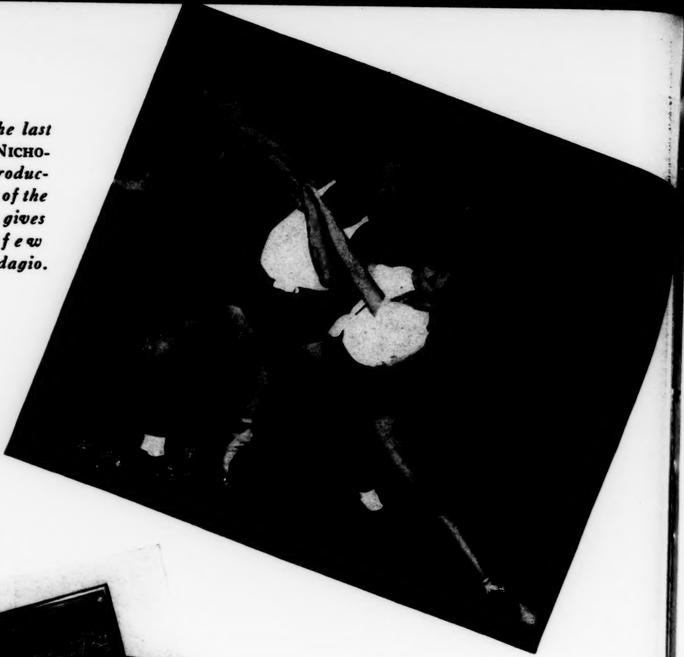
6. Between shows, **Florence Rogge** *rehearses* **Muriel** *in a solo part with* **Paul Haakon** *and* **Nicholas Daks** *for next week's show.*



7. A game of Paddle Tennis on the Music Hall Roof before the next call.



8. *In the fitting room,* Hattie Rogge *makes sure that* Muriel's *costume is just so.*

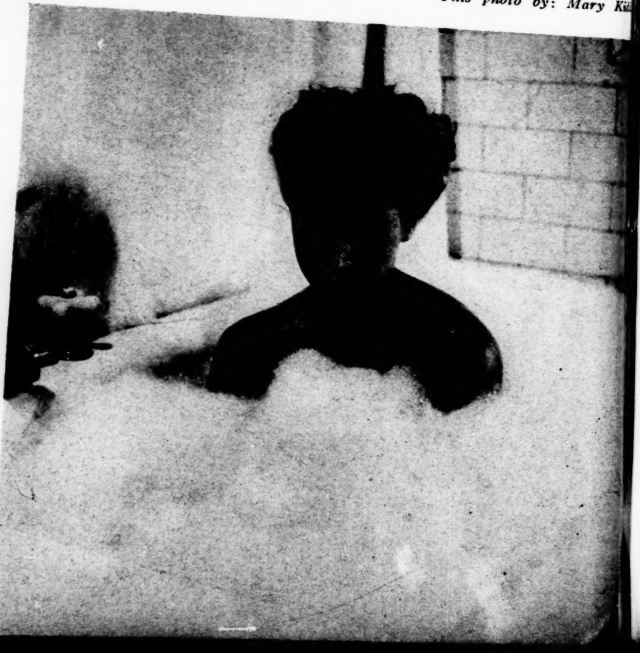


9. *Between the last two shows,* Nicholas Daks, *Production Assistant of the Music Hall, gives* Muriel *a few pointers on Adagio.*

10. *Another exciting day at the Music Hall comes to an end—Rehearsal tomorrow at 9:15 a.m.*

11. *At home,* Muriel *and her room-mate,* Grace Thomas, *also of the Music Hall Ballet, relax with a portable radio and a book.*

12. *Being a smart little girl,* Muri
soaks for 20 minutes in a foamy bubb
bath. Now her muscles are all ready f
her early rehearsal. Good Night.
This photo by: Mary Ki



"MY NAME IS MARGO"

Close-ups from the childhood of the Mexican dancer-actress

as told to

HELEN DZHERMOLINSKA

Photo: P.M.

"I CANNOT tell you the story of my life. I will never tell that until I feel my life is finished; and something within me says, 'You shall live to be an old, old woman, and you shall die in Mexico where you were born.' There will be many chapters in my life before that far-off time. Let me remember the earlier ones . . . I left Mexico City when I was four and never saw it again until last year, when I appeared there in concert. Yet—what magic was there in Mexico's sky and earth to make me, at sixteen, when I was in California, in Monterey, remember and say to my companion: 'Grandmother, this is Mexican air!' She did not laugh, my wise and sweet grandmother. 'Yes,' she said, 'there is something in this air which is a brother to Mexico, and you are a true daughter of your maternal earth to feel it; the quality, the gentleness, the mystery of this land by day and night.' . . . I had not seen my native land for twelve years, but it was only yesterday again, as today I look backward and see myself as tho' it were again yesterday and I am borne sulking and protesting into the dining room to be fed my ration of meat juices. This was to put strength in my bones, they said. I was a skinny, scarecrow child, but my strength was as the strength of a bullock. The room off the kitchen was the injection room; I called it thus because here I was taken daily for injections against iminent ænemia, the ænemia which never materialized. I never had it, but anyway it was a further proof of their love for me that they were fending off a non-existent ænemia which maybe (quien sabe?) might attack me at any moment!

"Ah, but how that family loved me! They engulfed me, snowed me under their love . . . In the parlor stood a sofa, not, you understand, like our sofas of today, lying on their stumps, but a sofa with nice long legs, under which a little girl could crawl and hide. And listen. All I could see was legs and legs and listen to voices and sometimes it would come to me that the legs and the voices matched each other to perfection. There was old General Zertuche—still alive, I hear—whose drooping mustaches and booming voice were in daily evidence in that parlor. General Boom-Boom, I called him. He came to take me to the children's theatre and the circus. Of course, even at four I knew it was not me he was courting. For months he showered favors and circuses upon me in the hope of attracting the glances of a certain lady of the household, until I grew quite delirious with circuses and favors, without his making the slightest progress with the lady he was hoping to please.

"I learned much during those excursions. Once I saw an unforgettable thing: a man eating bananas under water. That a man should swim under water I could understand. That a man should eat bananas I could also understand. But that a man should eat bananas and swim under water, that was overpowering. . . .

"My family—the Bolados—lived in a great house across the square from the then foremost theatre in Mexico, the Teatro Real. The Bolados were steeped in an atmosphere of worship of the theatre and music. In this communion with it I caught on fire young. My grandmother knew and sang every opera and zarzuela ever shown there. She was a great lady, this grandmother of mine, with the face of an El Greco saint and a mind as modern as a turbine. In our house she had been born, lived and been delivered of fourteen children. Nothing but the rigid standards of a society which gave perfect liberty to a man and made a virtual prisoner of a woman prevented her, even at her age, from marching across the street and on the stage of the Real. All my life until she died a few years ago, this adored grandmother has hovered over me like a sheltering tree. In me she saw her starved desires come true. From the moment I laid eyes upon my first zarzuela, I knew my destiny was the theatre. All of us little girls talked about what we were going to do when we grew up. I knew I was going to be a dancer or an actress. Some decided to marry when they were twelve years old and grown up, and others didn't know. I felt superior to and amused by all these great big four and five-year-old girls who could not make up their vacillating minds what they were going to be or do. I could. I did. Ah, it was not so simple. For a woman to go on the stage in Mexico was to be branded an outcast. My grandmother took the only course possible to save me from the stigma of immorality. She took me away to the United States, where the stage was not looked upon as a cesspool for fallen women. . . .

"I was educated for ten years in quick snatches here in New York and there in California, wherever God and my

(*Continued on page* 28)

Via the Grape Vine

by VERITAS

It is getting to be almost a hallowed tradition at the Metropolitan Opera House to sweep out the old and sweep in the new choreographer and ballet-master every two or three years. Since the abdication of Rosina Galli, who even in her lifetime was already a legend, there have been two brief reigns by, first, George Balanchine, the iconoclast who knocked some preserved-in-alcohol traditions into a cocked-hat, and second, Boris Romanoff, who lovingly dusted off those traditions and set them on their gnarled feet again. The season of 1941-42 sees the accession of an honored name in the annals of ballet to the uneasy throne of ballet master at the Metropolitan; it is the name of Laurent Novikoff. Having no claim to second sight, we are in no position to prophesy what this change will mean to the ballet at the opera, but if we are to judge from Mr. Novikoff's most interesting and colorful past as the partner of Anna Pavlova, and as member of the Imperial Russian Ballet in Moscow, then this change is a happy and promising one. A few frank and pungent remarks about the opera ballet are very much in order here. About the most recent seasons of ballet put on view the least said the better. Indifferent management, inferior personnel and penny-pinching have produced a roster of ballets and a corp de ballet which in pre-war Europe would have brought dishonor upon the tiniest provincial opera house anywhere on the continent. In the friendliest spirit possible we ask the Metropolitan Opera Association to give its ballet a new deal, not merely a new choreographer. Let it pinch elsewhere for a change and give its ballet a fighting chance. Some of America's most talented dancers go begging while hand-picked amateurs frisk and gambol though some of the worst seasons ever beheld by the outraged human eye. To conceal this truth would be odious and would give ballet a permanent black eye. Only a handful of the present corp-de-ballet is competent to continue under the direction of Laurent Novikoff, who, it is to be hoped, will scourge the incompetents out and inject a little life into this hoary ballet. If his record as a choreographer with the Chicago Civic Opera Company is any indication, then he is quite capable of all this. We are betting on you, Mr. Novikoff. . . . In connection with the accession to ballet mastership of the opera ballet of Novikoff, it gladdens our hearts to hear that Alexis Dolinoff is to collaborate with him. . . . Like Little Jack Horner, we stuck in our thumb and pulled out a plum: The renovated Ballet Theatre of the coming season, under the directorship of Germain Sevastianov, will offer to the tender mercies of American, Canadian and Mexican audiences a triumvirate of ballerinas, Russian, English and American. Baronova and Markova were already comfortably in the bag, and now comes word, via the grapevine, that Karen Conrad has signed (praise the Lord!) and in the Ballet Theatre's gala opening in Mexico City will be the premiere Sylphide. Too precious little is seen of Miss Conrad in any season, we say. This summer will see a lot of her at Jack Potteiger's school at Barnegat Bay, N. J. . . . Communiques from Radio City Music Hall: The sale of amulets against the evil eye ought to shoot way up around this neighborhood, because bad luck has been chasing the Music Hall soloists around like so many voodooed victims. Jerome Andrews, who never misses any hard luck, poor fellow, injured his foot in the first

Photo: Volpe

BHUPESH GUHA *and his partner* **SUSHILA** *have recently been the dancing guests of Uncle Sam in various appearances at local army camps.*

LILLIAN MOORE, *the hardy Cincinnati perennial, continues through her third summer as ballerina and ballet mistress at the Opera* show of La Valse and was out for a week. Hard upon his heels, Hilda Eckler, premiere danseuse, hurt her hand and was out for three shows. They were replaced by Dania Krupska and Leon Barte. Both Miss Eckler and Mr. Andrews returned presently to the bravos of admiring audiences. Carlos Peterson, too, was routed by a brief illness but is now back at the theatre where he was very much missed. The show following the exciting La Valse will sparkle with three great names: Muriel Gray, Paul Haakon and Nicholas Daks. . . .

• • •

Any old shoes and rice you may have been hoarding can now be thrown after Heidi Vosseler and Paul Draper. They reared up, ran off and got married. It all happened quicker than you can say "Rio de Janeiro." . . . Oh, you Michael Kidd! You can't Kidd us; we knew all the time you and Mary Heater have been married. You two have had that *just married* look for some time. . . . Marlynn, and Michael, that smooth ballroom pair, will have them swooning at the tables this summer at the very exclusive Atlantic Beach Club on the South Shore. . . . Can't help it if we do say so, but we've got some mighty loyal readers in unbelievable places like Finland and Rumania, who apparently won't let the war diminish their interest in the far-off American dance world. Not even an iron ring of Nazi soldiery can cut them off from the universal dance-fellowship. From South America: Here it is, news of the most ambitious undertaking outside the three or four larger ballet companies in this country. Lincoln Kirstein, director of the American Ballet Caravan, flew down to Rio to preside over the brilliant opening of the company at which were present President Getulio Vargas of Brazil and the U. S. Ambassador, Jefferson Caffery. This is the first American company ever to have played Brazil. These are the final and exhaustive facts about the Ballet Caravan: Its first dancers are Marie-Jeanne, Gisella Caccialanza and William Dollar; its soloists: Lorna London, Marjorie Moore, Mary Jane Shea, Beatrice Tompkins, Fred Danieli and Nicolas Magallanes; its choreographers: George Balanchine, Antony Tudor, Jose Fernandez, Lew Christensen, William Dollar and Eugene Loring; among its many noted composers, the two Americans, Aaron Copland and Virgil Thomson; and among its gifted collaborators such great names as Paul Cadmus, Doboujinsky, Tchelitchew. It is planned to contact South American composers, librettists and designers, and if possible commission works from them to be presented to North American audiences. Their tour will take them from Caracus in Venezuela to Buenos Aires, and will include such capital cities as Montevideo, Valparaiso, Lima, Quito, Bogota and San Cristobal. At its gala opening in Rio de Janeiro the program consisted of *Serenade, Filling Station* and *Ballet Imperial*. . . .

• • •

The green hills of Vermont are getting more than their share of the summer's exciting premieres. Bennington college announces that Martha Graham, who is always exciting news in the dance world, is to present her new work called *Punch and Judy* and will give a repeat performance of her highly acclaimed production of last summer, *Letter to the World*. In her company will be Erick Hawkins, Merce Cunningham and others. Miss Graham has for two years been cited by John Martin as the most important figure and artist in the dance world, last year for her *Every Soul is a Circus;* this year for *Letter to the World*. . . . Maria Gambarelli, no mean traveler, has covered 40,000 miles in a three-month tour of the United States, playing in cities where no one has ever seen a "toe" dancer, even in one place, in Caspar, Wyoming, which hasn't seen a theatrical performance since the days of the gold rush.

(*Continued on page* 30)

Photo: Maurice Seymour

Grace Graff, *seen above, in the forthcoming ODE TO THE LIVING, a new production of the Graff Ballet*

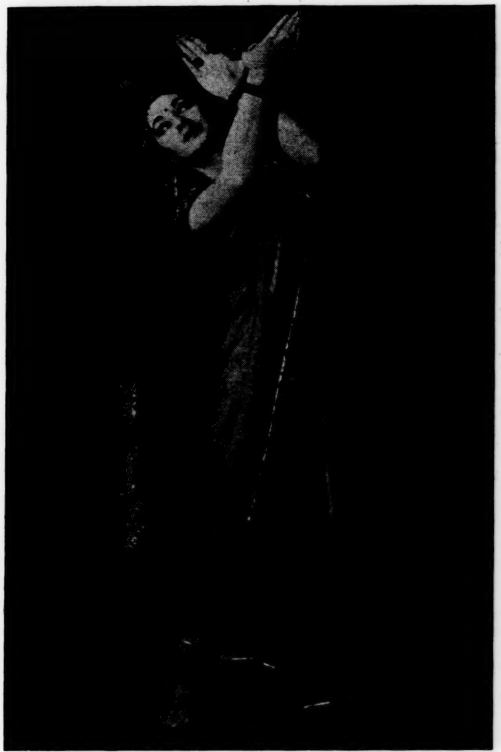


Photo: Film Workshop

Marian Lawrence, *seen above in bird-flying mudra, will take her troupe of dancers to Montreal for the summer*

FORWARD to Better Ballroom Dancing

by LAWRENCE HOSTETLER

An informal discourse by the eminent ballroom authority on the difficulties of ballroom mechanics

The Approach—Incorrect

The Approach—Correct

COME out, come out, wherever you are! No use hiding from it, so come on out, friend, and let's face it together. The ballroom, in its thousand guises, from humble barn to colossal night club, is the focal point of man's yearning to get away from his loneliness, from the outer darkness, into the bright light and warmth of communion with his fellow-creature. It has the distinct advantage over the stage of being no tax on the emotions as professional dancing at its best always is, and is a release from, instead of a tax on, the emotions of the participant.

Watch your subject turn his timid and dragging feet slowly toward the inevitable ballroom floor. Now watch him peel away layers of constraint and inhibition. Sometimes this may lead your subject into seductive fits of overebullience; yelps of song pour from him; he tries to stand on his head, or he engages in extraordinary exhibitions of grappling with his partner of the moment. This is the extremity of effect; the intoxication of mind and body by music, light, warmth and healthy contact with the creatures of his kind. Strip away the externals and you see a repetition of the same scene rehearsed by his ancestors in their forests, caves and groves of prehistoric times.

Yes, man must dance, and unless he is pledged to the theatre, like a priest, he must direct himself to the ballroom. But simply turning to the ballroom is in itself not the end and all. How many unhappy, sweating and squirming souls dread the ballroom as tho' it were a purgatory? The man (usually it is a man; a woman is stouter-hearted) who strikes a defensive attitude and exclaims, "What! Me dance? I couldn't be bothered, and besides, I hate to get out there and make a monkey of myself," is a type with which we are all familiar. This man is cheating himself of his primary right to a physical release. He is one of thousands who are defeated by mere mechanics from enjoying the exercise of their feet and feelings. Somehow, I have a private conviction that the basis for this retreat is an inglorious passage-at-arms with some dance or dancing partner in the far away long-ago.

Woe is us, who has not lived through the agony of transfixed shoulder and arms, sorely trod upon toes, knees that bump into knees to your utter despair, arches, tired to untold weariness, from the sustained half-rèleve considered "fancy" by connoisseurs of yore, and a dismal sense of defeat, instead of a sense of victory over these paltry mechanics which should be ironed out, mastered, triumphed over to the greater glory of the dance.

Let us pull ourselves together for a moment, if you please, and endeavor to corner this villian, mechanics, with whom we, as ballroom dancers, have a day-to-day struggle.

Basic technique does not change radically every few years; in fact since the basic change from the jumping, sashaying days of the nineteenth century to the walking and gliding of the twentieth, there has been no basic change. In 1930 I published my first book called *The Art of Social Dancing* and in the last decade it has not outlived its purpose as a guide to ballroom dancing. The essentials are there. Only styles change. This is inevitable. They change with every flurry of fashion, every departure in music from ragtime to swing, to boogie-woogie, to Latin rhythms; they change with local influences such as the Southern mountain people who evolved the Big Apple of a few years ago, of Western pow-wows, of New England square dancing, of Spanish-American infiltration into the music and art of American life.

I am now engaged in the writing of a new book to be published shortly under the name of *Walk Your Way to Better Dancing*. It is my fixed contention that to dance well you must walk well. This is the crux of the bitter battle with mechanics. *To dance gracefully you must first learn to walk gracefully.* All first rate actors and actresses spend hours perfecting their posture and carriage as an essential part of their art. Sarah Bernhardt tells us in her autobiography that it required months of training before she felt capable of walking gracefully across the stage. Your walk reflects your character and personality and is as distinct from the walk of any one in the world as your finger-prints are distinct from other finger-prints.

Are you one of a vast multitude which walks with the toes pointed out, the right saying: "I want to go this way," and the left saying, "Sorry, old fellow, but I want to go this way"? Do you waddle like a duck as your weight is shifted laboriously from side to side? Do you bend forward at the waist dragging your reluctant posterior behind you? Do you lope along with your head jutting dangerously forward, like a turtle with its head stuck outside its shell? Do you endeavor to simulate a pogo-stick by bouncing up and down on your heels and thus flinging priceless energy to the winds? These are only a few of the more obvious faults to be overcome if you wish to recharge your batteries and start from scratch.

Walking or dancing smoothly—that is, without bobbing up and down like a buoy in a rough sea, and without landing heavily on the heels—depends primarily on controlled hip, knee and ankle movement. The following sequence of movement determines the degree of smoothness, balance and control that you have in your walking and dancing: 1. The ankle gives as the weight rolls smoothly from the heel to the ball of the foot and toes. 2. The knee bends slightly. 3. The hip tilts inconspicuously toward the supporting foot. *The flow of movement from heel to hip must be a smooth continuous wave-like motion.*

(*Continued on page* 31)

CODE OF TERPSICHORE

by CARLO BLASIS

World's supreme authority upon the Ballet.
Published in 1820

With Notes *by* ALFONSO JOSEPHS SHEAFE

***First installment appeared in the Nov. 1936* American Dancer**

Continued from May Issue

CHAPTER 22.

The Composer, or Ballet-Master.

"Rapproche les climats, les peuples et les tems. Réalise la fable, et reproduit l'histoire;

Et des feux de son âme embrace tous les coeurs." (Delille.)

The Ballet-master should unite to a perfect knowledge of the arts of dancing and pantomime an acquaintance with music and painting. The study of polite literature, and particularly of celebrated authors, will prove essentially serviceable to him. He should also have a just idea of the various mechanical arts, joined to some instruction in geometry, which will enable him to execute the design and movements of his dances with truth and precision, besides a certain degree of mathematical learning imparts clearness and exactness to all our conceptions. But the study most requisite to a theatrical artist, and which claims his deepest attention and on which depends the entire effect of his compositions, is that of nature and the human heart. Without this no dramatic work should be attempted.

Note. Among the moderns, Shakespeare, Racine, Metastasio, Molière and Bocaccio must be considered as the great organs of nature. These writers should be ever present wtih you; nature speaks in their persons.

The *"Decameron"* is more useful to composers of ballets than is generally supposed. It furnishes an infinity of interesting subjects, in which are to be found faithful portraits of mankind; every character and passion is described in the liveliest colors. From these learned and witty novels of this great writer we may learn to delineate perfectly the magnanimity of a king, the prudence of a counsellor or courtier, the valor of a general, the virtue of a matron, the modesty of the virgin, the looseness of the courtesan, the knavery of a servant, the fidelity of a friend, the ecstasy of love and the jealousy that attends it, the fury of despair and idiot simplicity, the misery of a miser and the munificence of a great mind, village rusticity and polite libertinism, etc.

In short, a complete ballet-master is at once author and mechanist; in him should be joined an experience almost universal to a fertile and varied imagination. Let it not be thought extraordinary that so much should be expected of a composer. He never loses his time who knows how to employ it. There is nothing prodigious in such an extensive acquisition; besides, nature herself assists the progress of those whom she destines for celebrity.

Maffei remarks that, in the list of qualifications deemed indispensable for a composer of dances, according to Lucian, "The study of morals is not required." Why, it may be asked, should not a ballet-master complete the course of his studies? Is not his art essentially considered equal to that of Corneille, Alfieri or Molière? Should not he, whose business it is to display men and their passions on the stage, be acquainted with a science which introduces us to a knowledge of the virtues and vices of our species? This criticism, therefore, of the Italian author is inconsiderately pronounced. Without a knowledge of mankind, he could never have produced so fine a piece as *"Merope,"* which subject also, as treated by Voltaire, is a masterpiece.

The former could not have been ignorant of this truth, but perhaps he thought it would not be expected in a composer of ballets. Manufacturers of ballets are plentiful, but talented composers are rare.

The office of composer is often filled by ignorant impostors, and the imperfections in this department may, in some measure be attributed to audiences which have become too easy and indulgent towards avaricious managers and to performers who are too indolent to acquire perfection in an art which, however, they are proud of professing.

The intrinsic value and excellence of a picture, fresh from the hands of an artist, consists in its perfect imitation of nature; the same observation may be made with respect to ballets. A ballet should represent a picture put into motion; its coloring should be varied, its shadowing clear and its drawing correct; grace must be its predominant characteristic; the groupings, positions and scenery should be elegant and clearly delineated:—

"Ne vous présente dans tes folles peintures,
Ce désordre jeté par l'amas des figures,
Ces corps s'entrechoquant, ces groupes mal conçus,
Montrant une malêe au milieu des tissus;
Mais que dans le tableau la figure première
Frappe d'abord les yeux par sa vive lumière."

(Lemierre.)

Note. "Though every person present at a scene becomes an actor in it, yet everyone must not be equally affected at what is passing; thus, the soldier who witnesses the sacrifice of *Iphigénie* ought to be moved by such an event, but certainly not so deeply as the brother of the victim. A woman at the trial of *Susanna,* and who does not appear from any outward mark to be related to her, must not evince the same degree of affliction as the mother or sister of *Susanna.* Again, a young man appears with more spirit than an old one. A young man will appear totally absorbed at a pathetic scene; while the man of more years and experience exhibits less feeling, though more consideration. When the features of a spectator are marked by sense and study, he does not become so wrapt in imagination as one whose physiognomy exhibits a kind of idiot simplicity. Astonishment, as seen in the part of a king, is different from the same passion as displayed in an ordinary man".

A person placed in the distance does not appear so visibly affected as he who is nearer to the spectator. Attention, as portrayed in him who sees, is different from that of him who hears. A person of lively temperament sees and hears with gestures differing from those of a melancholy character.

These observations, may perhaps, appear too nice and over-labored; yet it is by this appropriate and universal expression that a scene is rendered complete in all its parts; the principal actors in a scene always exhibit the necessary feeling, but it is over the secondary parts that this feeling should be spread and continued, thus rendering the picture an entire imitation of nature. And it is the ballet-master's business to give the instructions necessary for producing such an effect.

A taste for painting and an acquaintance with its masterpieces are of the utmost utility to a composer. What assistance may he not derive, with respect to action, expression and pictorial effect, from a contemplation of the magnificent compositions of Raphael, the Carracci, Andrea del Sarto, J. Romano, Tintoretto, Dominichino, Michelangelo, P. di Cortona, Poussin, Le Brun, Rubens, Ricciarelli, Joseppino, Albano, Guido, etc. The powerful designs of Flaxman and some other moderns will also add greatly to his resources.

Painting, sculpture and dancing, have indeed, a most intimate relation to each other; and as they are expected to produce similar effects, each of them should possess the same inherent qualities.

It frequently happens that a fine picture, or a good piece of sculpture, suggests a design of dramatic representation. Of this, the *Bas-reliefs* of the sumptuous Urn of Alexander Severus which was discovered in the capitol may be added as a proof. The following is a description of the urn, given by the Keeper of the Musée Capitolin:

"The *bas-relief* in front represents the dispute between Achilles and Agamemnon for the possession of Chryseis; Achilles appears in the centre with his sword drawn, and in the attitude of aiming a blow; Agamemnon is seated before him; Minerva, supposed to be invisible, is restraining the wrath of Peleas' son, and Chryseis is standing, apparently in great fear, near Achilles. The other figure is most probably intended for Menelaus. The group behind represents the Greeks assembled around their kings in council.

"Side view:—The seizure of Chryseis; she is embracing and taking leave of her father, Chryses; her head is turned towards Achilles, who appears looking at her with impatience; the latter is also holding his horse by the bridle, while he makes a sign of departure to his attendant, Automedon, who is near him. Two damsels, bearing small parcels, follow the prisoner.

"Opposite side view:—Achilles resuming his arms to avenge the death of Patroclus; he appears in the midst of his armor, holding with his right hand the bridle of his horse, while his left hand grasps a sword; the other figures surrounding him are the princes come to implore him to return to the combat.

"The Hinder Side:—Here the ransoming of Hector's body is described. Priam, the aged King of Troy, is on his knees before Achilles, whose hands he embraces, while entreating for the remains of his son. The chariot, placed behind the monarch, is filled with costly articles destined for the ransom."

BULLETIN

DANCING MASTERS of AMERICA, Inc.

by WALTER U. SOBY

D.M.A. AND U.S.O.

THERE is no question but what dancing will play a very important part in the recreational program as planned by the United States Organization for National Defense, Inc. It will mean that thousands of boys in the Army and Navy will need instruction in dancing. What part then can dance teachers take in this marvelous movement? Plenty!

Apparently from reports, the campaign for the $10,765,000 has been successful. This means that in a few months the program as planned by the U.S.O. will be under way. Recreational centers will be established in and around all camps and naval bases. Places will certainly be provided for dancing.

Men dancing teachers may be called upon to teach large groups of men to dance. Women dancing teachers may be called upon to be hostesses at these functions with perhaps one of the most important duties of "rounding up" partners for the boys. There is a big job "around the corner" for dance teachers if they but take the matter seriously. It is too early to predict what will be needed. It may be necessary for men in the dance business to train live-wire men in the service how to run Paul Jones, party stunts and dance games.

When the U.S.O. plan was first started it was announced that Thomas E. Dewey, District Attorney of New York City, had been appointed chairman of the U.S.O. campaign. A letter from the D. M. of A. headquarters (which is herewith reproduced) was sent to Mr. Dewey on May 9th. A reply was received (also reproduced herewith) which indicated that their first job was to collect the ten million or more dollars and from then on the program could be put into effect. There is no question but what the plan will succeed and it only is a matter of time when it will be put into action. One of the most important matters to be discussed at the convention of the Dancing Masters of America at the Hotel Astor, New York City, the week of August 3d, will be "what part and help the entire membership of the D. M. of A. can be in making the U.S.O. program a huge success? The following facsimiles of the letters will be self explanatory:

DANCING MASTERS OF AMERICA
Incorporated
and Affiliated Clubs
A NATIONAL ORGANIZATION OF DANCER TEACHERS
Office of
WALTER U. SOBY
Secretary-Treasurer
553 Farmington Avenue, Hartford, Conn.

May 9, 1941.

Mr. Thomas E. Dewey
District Attorney of New York
Chairman of the United Service Organization Campaign
New York City

Dear Mr. Dewey:

Our attention has been called to the fact that you have been appointed general chairman for the campaign to raise funds for the United Service Organization.

As Secretary-Treasurer of the Dancing Masters of America, Inc., I call your attention to the fact that we have a membership of close to 1,200 members employing anywhere from one to five assistants as an average and as such are the representative teachers of dancing throughout the United States.

We fully realize that one of the most important factors of a program such as is being planned by the U.S.O. will be that of providing instruction in dancing for the men in the service as well as for defense workers. Our membership consists of men and women teachers of dancing.

It has occurred to the officers of this organization that we might be of some service in cooperating with the splendid movement that has been proposed by the various units embracing the U.S.O. campaign.

We may be somewhat premature in offering the services of our organization in cooperation with the movement but if we can be of any service to you and your committee, we would only be too glad to do so.

If there is any further information you desire in reference to our organization, its membership, etc., we will be very glad to supply you with the same. In closing, I would like to call to your attention that we are holding our 58th Annual Convention at the Hotel Astor, New York City, the week of Aug. 3rd.

Wishing you success in the planned campaign for the worthy cause, I remain,

Very truly yours,

Signed WALTER U. SOBY,

WUS:LM

NATIONAL U.S.O. CAMPAIGN
$10,765,000 for American Soldiers, Sailors and National Defense: June 3-July 4
Empire State Bldg., New York
Pennsylvania 6-5400
NATIONAL CAMPAIGN CHAIRMAN
THOMAS E. DEWEY

May 19, 1941.

Mr. Walter Soby
553 Farmington Avenue
Hartford, Conn.

Dear Mr. Soby:

Your letter of May 9th addressed to Mr. Dewey has been referred to me for reply.

At this time the U.S.O. is not an operating agency but simply a fund-raising agency to secure the money necessary to carry on its recreational program. I suggest, however, that you communicate with us sometime in September when we will be in a better position to estimate our recreational needs.

Very truly yours,

Signed GARTH P. JAMES.

GPJ:LN

Evelyn Hubbell

noted teacher of ballroom dancing extends a cordial invitation to visiting teachers to inspect the new air conditioned studios in the Waldorf-Astoria.

Mrs. Hubbell will conduct a

SHORT TRAINING COURSE FOR TEACHERS from Monday, July 21 to Friday, August 8

with particular emphasis on children's ballroom dancing and new ideas in kindergarten work.

Mrs. Hubbell will be assisted by a capable staff of associate teachers.

Suite 5Y THE WALDORF-ASTORIA NEW YORK CITY

DETERMINING TAP TERMINOLOGY

by BILL PILLICH

Chairman of the Tap Terminology Committee D.E.A.

Photo: Bruno of Hollywood

BILL PILLICH

Now that several dancing teachers' organizations have taken steps toward standardizing dance terminology, it might be interesting to look over the tap dancing field and see what "so-and-so" has been calling a "so-and-so."

After checking all the available published copies of tap dances and books (and there are many varieties) one finds that many teachers and dancers have been using their own code of dance notation. Where they learned these terms and on what authority they use them, there is no mention—probably individually invented. In the professional field tap dancers seem to agree more or less and are anxious to accept new steps and new names. But in the public schools and colleges, where tap is at last being recognized as having definite value (see the editorial in the Educational Dance Mag. Feb. 1940), here is where most of the inconsistencies of the terminology exists.

As one who has had experience in both the professional field and the school system, I know that the college teachers are hungry for more tap material and have been depending upon the professional dancers and teachers for information. These teachers are willing and anxious to accept standard terms if such a form is available. As the situation now presents itself, there is a wide variety of individually created words and phrases now being misunderstood among tap teachers and dancers.

One of the most common and basic movements of the two-sound techniques in tap dancing is "brush the free foot forward, then backward, striking the floor with the ball of the foot," and this is almost universally accepted as a SHUFFLE—yet in many of the dance books it is called a RATTLE, a TWO, a DOUBLE, a FRONT-BACK, a ONE-TWO, yes and even a PICK-UP.

It would be confusing to buy a copy of a song by G. Gerswhen(?) only to find that he calls a SHARP a FLAT, and Oscar Levant calls it a HALF TONE, and your music teacher calls it a something different. The fact that now music is so standardized that the note C always appears on a certain line or space, does not limit the creative composer; instead, it helps him to compare his work with others and to understand what others are writing. So why not call a SHUFFLE a SHUFFLE?

A PICK-UP (and speaking only in tap language) is another word that has mysterious ideas attached to it. Most teachers agree that a PICK-UP is a "two sound technique, performed by springing from one foot and simultaneously brush the same foot backward, then land on that foot." This is different from a PICK-UP-CHANGE which begins on one foot and finishes on the other—also two sounds. These terms were used by the late Jack Manning, who taught the greatest number of teachers his standard terminology than any other person.

And what does a RIFT mean to you in the southern and western states? Here in New York dancers talk about a "4-point RIFT" and a "5-point Riff". With an accepted set of names of the fundamentals of tap, analyzing the one and two sound techniques and agreeing on some of the simpler movements, you teachers outside of New York could easily understand the newer dance creations, and we in the east could learn what you have to offer.

This RIFF for an instance is "a two sound" technique performed by brushing the free foot in any direction—usually forward—striking the floor with the TOE, then the HEEL, one movement, and this is sometimes followed or preceded with a HEEL-DROP on the supporting foot.

Three (and more) sound techniques are made up of a combination of the one and two sound techniques and some of these STEPS have certain names, but look out—we are in unsettled territory. Ask ten dancers from different sections of the country, or from different schools, to do a TIME-STEP, and do you know that you would probably get "ten variations on a TIME STEP." Among these collected time steps would be a STOMP TIME STEP, a HEEL CRAMP ROLL TIME STEP, a RUNNING TIME STEP, a OFF BEAT TIME STEP, a WING TIME STEP, a SYNCOPATED TIME STEP, a BOSTON TIME STEP, a RUN A LONG TIME STEP, a SINGLE, DOUBLE or TRIPLE TIME STEP, a TRAVELING TIME STEP, a BUCK-TIME, yes and even "MY OWN" TIME STEP. And that is what one would call a conglomoration of TIME-STEPS. However, some of the dancers would be doing the same movements yet calling it a different name.

And according to your "set of pet names" what is the difference between a HOP a JUMP and a LEAP? The D E A terminology committee has agreed that a "JUMP means to finish on both feet (in any position) and a LEAP means to travel through space from one foot to the other, and a HOP is on one foot. All three movements have an instant in the air when the entire body is off the floor."

A little give and take spirit among teachers for the next few years will do the trick of balancing and standardizing the tap terminology.

The argument that you have always called an IRISH step a "one-two-hop-down," and FLAP a SLAP, and a STAMP a STOMP, and LEAP a JUMP will no longer be an excuse, because from now on you will hear more

(Continued on page 30)

Pupils of the La Rue and Yolander School *in New York. Left to right*: Margaret Cornell, Rose Beck, Edna Yellen, Maria Guie, *soloist,* Betty Beenk, Frances Ostrowski, Sara Leto.

STUDENT AND STUDIO

• NEW YORK, N. Y.—Summer is acoming in but school activities show no sign of slackening in New York, at any rate. To the forefront of local activities stands the forthcoming summer recitals of the School of Natya. Beginning with July 1, Mme. La Meri will present programs of Spanish, Hindu and other dances fortnightly through the summer. At a later date the school will resume the regular lectures and demonstrations.

•

Due to a full and increasing schedule of classes at the Vilzak-Shollar School of Ballet, Anatole Vilzak has regretfully declined the offer of Serge Denham, director of the Monte Carlo Ballet Russe, to resume the teaching of company classes. The only outside engagement Vilzak has accepted is a week of teaching character dancing at the D.M.A. Convention.

•

Boris Novikoff announces that graduation diplomas in classical theatrical dancing, theory and practice were awarded on June 25 to Margaret Hall, Genady Platoff, Ella Hill, Agnes Delgado, Agnes Kachadoorian and Tamara Tishkevich.

•

On July 7, Jose Fernandez, who will be remembered for his production of *Goyescas* in the Ballet Theatre's 1940 season, and for his activities in films and at the Hollywood Bowl, will introduce a summer session for intermediate and advanced students of the Spanish dance. This notable concert artist has developed a method of teaching the classical dance of Spain, as distinguished from Flamenco or gypsy dancing.

•

This summer the official teacher for the Monte Carlo Ballet Russe will be Vecheslav Swoboda, choreographer, teacher and author of Russian Somersault.

•

On June 24 Angiola Sartorio, who in Europe was a name to be conjured with, presented for the first time since her arrival in America, a new group which she is sponsoring and molding into a first-rate company along modern-ballet lines. The dancers include such people as Angelo and Maya Rovida, formerly with the Joos Ballet, Allan Banks and Margo Geiger. Miss Sartorio has had a brilliant past in the dance in Europe, particularly in the famous May festivals in Florence.

•

Karen Conrad, Shin Aoyagi and John Wray were the guest artists on a program of dances given by the pupils of the Chalif School on May 18. The climax of a delightful program was Karen Conrad's two dances to the music of Chopin and Richard Strauss.

•

Yolanda and La Rue presented a varied and entertaining program of dances with a large and talented cast of their pupils in a recital at the Bronx Winter Garden on June 28. The performance was followed by a grand ball.

•

Vanities of 1941 is the title of the musical revue given on June 28 at the Barbizon-Plaza by the pupils of the Le Roy School in the Bronx.

•

Upon the occasion of the 36th anniversary of the Ned Wayburn School, the faculty presented on June 22 at the Barbizon-Plaza a Student Revue, which included pupils from the dancing, singing and dramatic classes.

•

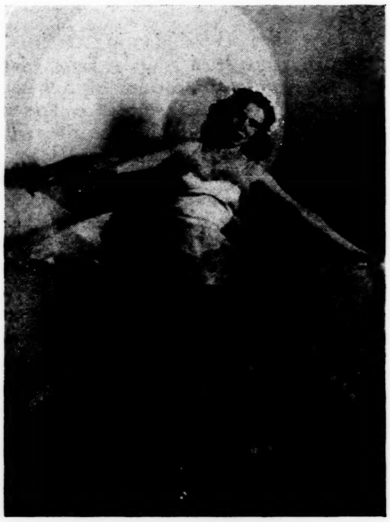
The pupils of Phyllis Marmein at the West Side Y.W.C.A. presented a recital on June 13 which included a *Harlequinade,* a Dutch pantomime, and numerous solo ballet numbers.

•

The American Society of Teachers of Dancing will hold their 63rd annual convention in New York City at the Hotel Astor, August 18 to 23. The program for the week's activities will start on Sunday afternoon, August 17, with a reunion of members, and registration. Miss Ruth I. Byrne, the chairman of the program committee, has assembled one of the finest faculties that has ever taught for the American Society. They consist of the following: Anton Dolin, Donald Sawyer, Paul Mathis, Fred Le Quorne, Walter Camryn, Thomas Riley, Benjamin B. Lovett, Dean Goodelle, Mme. Annette, Irene Tungate, Elsa Heilich, Gene Kelly, Francis Chalif, Elinor Fry, George W. Lipps and Sophie Reed.

• DALLAS, TEXAS.—One of the most unusual performances of a school anywhere in the country was that of the Highland Park School of the Dance, under the direction of Helen and Gladys Kingsbury of Dallas. On June 10 at the McFarlin Memorial Auditorium they presented an impression of the *Nutcracker Suite* ballet as inspired by Walt Disney's *Fantasia.* This was done with the express permission and even the benediction of Walt Disney. This would not have been possible, Miss Kingsbury stated in a curtain speech, had she not gone to New York and seen the Disney *Fantasia.* For the character of the *Nutcracker,* who does not appear in *Fantasia,* but did in the Kingsbury recital, a bizarre mask was designed by the Mexican artist, Joaquin Medrano.

• VILLA PARK, ILL.—An audience of one thousand turned out to view the recital of the Edith Garrett School at the York Community High School on June 17. This school boasts a total of five hundred ninety-five performers, all of whom had their chance in the spotlight.



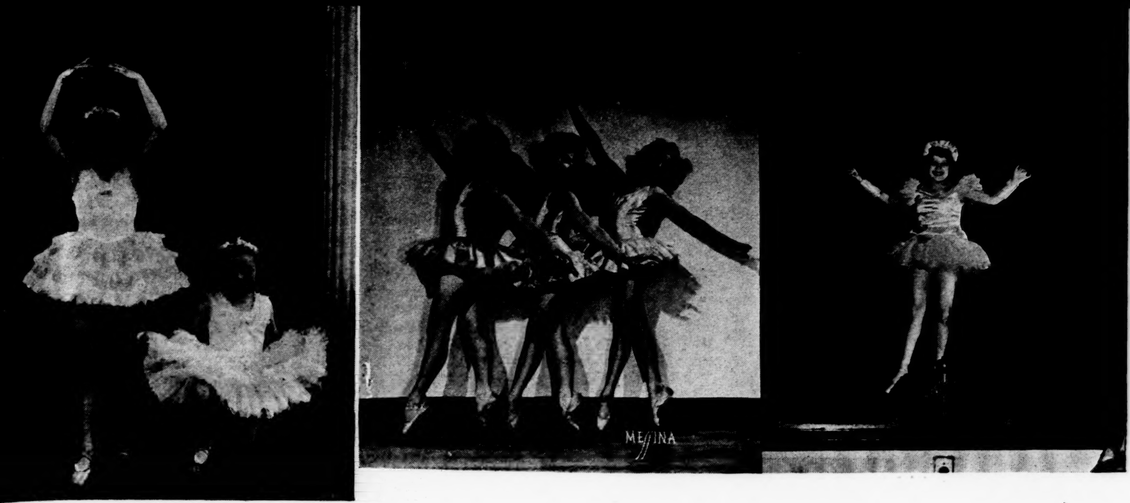
Glennie Sue Bressie *of the* Mabel Banner Studio, *Corsicana, Texas.*

• SCHENECTADY, N. Y. — Gertrude Blanck Gajdys presented the Blanck School solo recital award to eighteen-year-old Miss Marion Teter, whose appearances in the recital at the Erie Theatre on June 30 were marked by originality and unusual brilliance.

• BOSTON, MASS. — Lillafrances Viles, Mabelle Patten and Horace Banister presented their pupils in a joint Dance Display given for the benefit of the British War Relief Society at Jordan Hall on June 24.

• HYDE PARK, MASS.—Under the direction of Lillafrances Viles, the youngest pupils of her school presented a *Petit Carnival* at a matinee and evening performance at the Viles studio on June 7, with some of the children emerging as choreographers under Miss Viles' sympathetic teaching.

• MILBURN, N. J.—*Red Letter Days,* presented at the Paper Mill Playhouse, is



Left: **Betty Rose Beake** *and* **Jean Argyle Blake** *of the* **Lillafrances Viles School,** *Hyde Park, Mass.* *Center*: **Marilyn Deans, Juanita Turner, Carolyn George** *of the* **Helen and Gladys Kingsbury School,** *Dallas, Texas.* *Right*: **Tina Marra,** *toe-tap pupil of the* **Lou-Ellen School,** *Philadelphia.*

HONOR ROLL

the fourteenth annual musical revue by the Leona Turner School of Dancing. This revue was written, arranged and directed by Miss Turner, and its theme was a trip around the calendar starting with Labor Day and finishing with Independence Day.

• PROVIDENCE, R. I.—South America of the last century was the theme of the annual pageant at the Mary C. Wheeler School, under the direction of Jan Veen (Hans Wiener) on June 5. Two hundred and sixty pupils took part in this pageant, for which the music was composed by Mr. Veen and Harry Coble.

• BOSTON, MASS.—A dance symposium was held during May by members of the Jan Veen Studio group. The ballet demonstrations were under the direction of Vonn Hamilton.

• COLORADO SPRINGS, COLO.—Hanya Holm will present a new composition in the concert to be given August 7, 8 and 9 in the Fine Arts Center as a climax to the eight weeks' summer session she will conduct at Colorado College. The concert comes at the height of the summer tourist season. During the Fine Arts Conference, which is to be held in Colorado Springs on July 25, 26 and 27, Miss Holm and her dancers will give a demonstration-recital to illustrate the place of the modern dance in the fine arts and the theory and practice that goes into the work of the modern dance.

• RALEIGH, N. C.—Alice Clarke Mathewson presented her pupils in a matinee and evening performance of her seventh annual spring revue at the Raleigh Little Theatre on May 31.

• NEW YORK, N. Y.—Tudor City has invited the members attending the Lucille Stoddart Dance Congress in July to come to the garden party to be held there on July 24.

CALIFORNIA
by DOROTHI BOCK PIERRE

The Associated Dancing Teachers of Southern California are having a larger faculty and more diversified curriculum for their convention at the Knickerbocker Hotel on August 17-20 than they have ever had before.

●

The Norma Gould studio offered its annual spring recital at the Wilshire Ebell on June 21 in a *Ballet of Jewels* followed by a divertissement.

●

The second Dance Laboratory program was given on June 28 at the Guy Bates Post Academy, under the direction of Lil Liandre. The dancers appearing were Thelma Babitz, Edward Harrington, Karen Burt and Phyllis Johnson.

●

On June 29 Dave Kling, well-known coach and tap instructor, presented his 20th annual review at the Ambassador Theatre.

●

May O'Donnell, who has been touring the west coast with Jose Limon in concert, will teach at the summer session at Mills College.

●

Queenie Smith, long noted on Broadway as a dancer, now is an instructor at the Rubens Musical Workshop in Hollywood, and is rehearsing her students in a revue called *Cavalcade of Youth,* to be presented in July.

●

Chloe Call presented her annual revue on May 24, at her studio in Long Beach.

●

George Balanchine and Adolph Bolm shared choreographic honors on the Colum-

(*Continued on page 29*)

First year toe pupils of the **Petroff Slaby School,** *Milwaukee, Wisc.* *Left to right*: **Raymie Rehorst, Jean Dentinger, Ardath Shelhammer, Lenore Lodewig, Jean Wickus, Dorothy Karner, Mary Margaret Schultz, Mary Lois Goodman, Barbara Waschick, Betty Karner, Marjorie Groth, Gwendolyn Spray, Fay Peterson, Diana Gleissner, Sonia Suzanner Slaby**

Record Roster

By Willard Hall

Wherein he passes on his findings concerning the best of the current releases of every major company . . . Decca, Columbia, Bluebird, OK, Victor, etc.

Jimmy Dorsey . . . "That Man With the SAX" . . . is July's AMERICAN DANCER BANDLEADER OF THE MONTH. Dorsey, who calls Swing "surrealism in music," claims the distinction of being the world's worst golfer. He started his career as a driller's assistant in the mines of his native Pennsylvania, later graduated to swinging a cornet, and then pulled the history making switch to that saxophone.

Is currently whipping about the countryside, hither and yon in the hinterlands, serving up swing to those out-of-towners who like their music sunnyside up and solid. Take a bow, Jimmy!

JIMMY DORSEY

★ ★ ★

The air is full of the Hut-Sut Song and there have been many recordings of it. Orchestrally, vocally and from a dancing standpoint, score The Jesters, Decca 3378, 100% in each bracket. Words, music rhythm combine to make a perfect fox trot of 52 measures per minute.—WILLARD HALL.

*** This asterisk means that BOTH sides of the record are good for dancing and are listed below.**

Speed in Measures	Record and Title	Orchestra
	FOX TROTS	
24	*Decca 3764, Lower Register	Joe Marsala
25	*Col 36172, All Alone and Lonely	Orrin Tucker
27	*OK 6236, All Alone and Lonely	Tommy Tucker
29	Col 36170, Where the Mountains Meet the Moon	Eddy Duchin
29	*Decca 8552, Jelly Jelly	Erskine Butterfield
29	Decca 3774 Two Hearts That Pass in the Night	Bobby Byrne
30	*Col 36171, Daddy	Harry James
30–48	*Decca, 3799, My Gal Sal	Guy Lombardo
32	*OK 6213, There's a Little Spark of Love Still Burning	Jan Garber
32	*OK 6223, I Went Out of My Way	Frankie Masters
33	Decca 3771, I Found a Million Dollar Baby	Bobby Byrne
34	*Vic 27426, Alma Mater—Cornell	Ozzie Nelson
35	*OK 6225, Good-bye Forever to Good-bye	Jan Garber
35	*Decca 3746, When It's Lamp Lightin' Time in the Valley	Plehal Bros.
35	*OK 6237, In the Middle of a Dance	Jan Garber
35	*OK 6201, Until Tomorrow	Frankie Masters
36	*OK 6209, You're the Sunshine of My Heart	Dick Jurgens
38	*Decca 8551, You Might Have Belonged to Another	Erskine Butterfield
38	*Decca 8551, Because of You	Erskine Butterfield
38	*Decca 3786, Indiana	Johnny Long
42	*Col 36148, Walkin' Round in Circles	Horace Heidt
42	*Col 36165, Cutting the Campus	John Kirby
44	*Decca 3777, Alexander the Swoose	Johnny Messner
44	*Col 36174, I Take to You	Matty Malneck
46	*Decca 2555, Yesterday	Russ Morgan
46	*Decca 2266, Eli Green's Cake Walk	Russ Morgan
46	*Decca 3786, That's What I Like 'Bout the South	Johnny Long
48	*OK 6223, The Hut-Sut Song	Frankie Masters
48	*Vic 27426, The Eyes of Texas	Ozzie Nelson
48	*Decca 2778, Johnson Rag	Russ Morgan
48	*Decca 2555, Pavanne	Russ Morgan
48	*OK 6237, Hindustan	Jan Garber
50	*Vic 27428, Victory March	Ozzie Nelson
50	*Col 36148, Good-bye Dear, I'll Be Back in a Year	Horace Heidt
50	*Decca 3768, Valse Triste	Russ Morgan
52	*Decca 3778, The Hut-Sut Song	The Jesters
54	*OK 6225, A Romantic Guy, I	Jan Garber
54	*Decca 8552, I Dreamt I Dwelt in Harlem	Erskine Butterfield
54	Decca 3761, South	Woody Herman
56	*Decca 3777, Toy Piano Minuet	Johnny Messner
60	*Col 36165, I Love You Truly	John Kirby
60	*Vic 27425, Washington and Lee Swing	Ozzie Nelson
	ONE STEP	
58	*Vic 27427, Anchors Aweigh	Ozzie Nelson
58	*Col 36171, Aurora	Harry James
63	*Vic 27428, On Wisconsin	Ozzie Nelson
66	*OK 6201, Aurora	Frankie Masters
69	*Decca 3764, I Know That You Know	Joe Marsala
69	*Decca 18134, Nao Te Dou A Chupeta	Fernando Alvarez
	TWO STEP	
46	*Decca 2266, Good-bye My Lady Love	Russ Morgan
63	*Decca 3778, 'Round Her Neck She Wears a Yellow Ribbon	The Jesters
65	*Vic 27427, Rambling Wreck from Georgia Tech.	Ozzie Nelson
	POLKA	
44	*Decca 2778, China Doll Parade	Russ Morgan
48	*OK 6203, Dog House Polka	Tommy Tucker
60 C56	*Col 36142, Clarinet Polka	Bill Gale
63 C56	*Col 36145, Gypsy Polka	Bill Gale
66	*Col 12213F, Razzberry Polka	Globe Trotters
66 C56	*Col 36145, Beer Barrel Polka	Bill Gale
69 C56	*Col 36143, Laugh Polka	Bill Gale
69	*OK 16009, Get Together	Bee Gee Tavern Band
	WALTZ	
31	*Vic 27425, Sweetheart of Sigma Chi	Ozzie Nelson
38	*Decca 3747, Meet Me Tonight in Dreamland	Jolly Jack Robel
38	*Col 36199, Prince Charming	Wayne King
40	*Col 36199, The Evening Star	Wayne King
46	*Decca 3746, Home Coming Waltz	Plehal Bros.
52	*Decca 3748, Swedish Waltz	"Whoopee" John Wilfhart
52	*Decca 3749, Sugar Loaf Waltz	Freddie Schnickelfritz Fisher
54	*Decca 3749, Schnickelfritz Waltz	Freddie Schnickelfritz Fisher
56	*Decca 3750, Cuckoo Waltz	Plehal Bros.
60	*Decca 3799, On the Boulevard	Guy Lombardo
	RUMBA	
35	*Col 6112X, Nomastu	Adelina Garcia
38 16	*Decca 2068, Siboney	Henry King
40 16	*Decca 2071, Maria Lao	Henry King
42	*Col 36127, Solud, Dinero Y Amor	Sextette Siboney
42 16	*Decca 2069, Jungle Drums (Karabali)	Henry King
48 16	*Decca 2070, Say Si Si	Henry King
	TANGO	
30	*Decca 1984, Inspiracion	Pancho
30	*Decca 1985, Caminito	Pancho
31	*Decca 1984, Derecho Viejo	Pancho
31	*Decca 1985, Por Que?	Pancho
31	*Decca 1982, Adios Muchachos	Pancho
31	*Decca 1981, Moscosita	Pancho
	SAMBA	
56	*Decca 18134, Aquarela Brasileira	Fernando Alvarez
66	*OK 16009, I Yi, Yi, Yi, Yi	Bee Gee Tavern Band

MARCH OF TIME IN THE DANCE

(*Continued from page* 13)

the choreographer is to create the right atmosphere.

I personally do not believe in art that does not convey to one some feeling. What is art? Art is not something nice, sweet or pretty, it is more than that. Art is vital, it may be beautiful or even hideous, but it must be deep and strong in its expression. Art is not and should not be mechanical, it must always be alive and very much so. Alive, fresh and vigorous, then only can it be interesting to all concerned, performers as well as spectators. I have occasionally heard people say that great art does not need to be understood nor analyzed. It still undoubtedly conveys to you a certain mood or feeling—feeling of happiness, sadness, joy, horror, etc.

Grimm wrote about ballet nearly two centuries ago? "All ballets consist of two rows formed of male and female dancers placed along each side of the stage, right and left. Then they move about in intermixing form groups, without any thought or sense to them. The best dancers are kept for solos, *pas de deux* or *pas de trois,* and if some sense is to be found it is only in the solo dances, after which the senseless dancing of the corps de ballets starts again."

Noverre said: "I understand under dancing a serious action which is the foundation of ballet. I compare the glory and beauty of the dance with the magnitude of speech." Noverre also sharply protests against the cult of overwhelming technique alone and speaks about "senseless pirouettes." He is also against overcrowding dancing with endless tours de force, comparing them with the turning and spinning of the dervishes, which, in his opinion, has nothing in common with the art of choreography.

Is that not a good hint for all choreographers of today?

Choreography, in my opinion, is a creation of an idea, mood or story. The steps themselves having little to do with the plot are only a medium to express the fulfilment of an idea. This is the starting point for a choreographer to work from, as I understand it.

What is creation and how does it originate? Feeling gives birth to creation, arouses imagination and stimulates the brain. The combination and working of all these factors together emerge in a complete artistic composition. When inspired by a big musical work which brings to him various visions and thoughts, the artist-choreographer creates with the full confidence of his convictions. He discovers through that new ways, combinations of steps and forms for the dance.

Is it possible for the imagination to give birth to feeling? Yes, it is possible. In this instance everything depends upon the idea and upon its aims. A small incident, a happening in one's life, a painting seen, and so on may strike the imagination and awaken feeling. Personally I will never agree with any production which is the result of mentally calculated work only. The aim of art is, was and will be to create an image, picture, illusion, mood or impression. In my opinion when this is lacking the work is soulless, lifeless and cold.

The task of a dancer as well as of a choreographer is harder in our days than it was in years gone by, because music used for ballets now is of a much higher level, greatest musical works are used, therefore the whole conception of choreography changes accordingly and requires a greater artistic development from all concerned. To my mind when all above factors and thoughts expressed are put together and applied to life, the dance will then march firmly on to greater achievements.

See you at the Convention !

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MY NAME IS MARGO

(*Continued from page* 17)

grandmother wished us to be. It was a comprehensive education. Michael Fokine and Adolph Bolm taught me ballet. Eduardo Cansino and Joaquin Ortega taught me the rich folk-lore, singing and dancing of Spain. Old Ortega was a marvelous creature straight from between the covers of a book of Spanish life. In his studio he kept a monkey which did all kinds of obnoxious things to our great embarrassment; however, no embarrassment was sufficient to drive me away from this wonderful old man until he died. . . . Other people are born only once; I can rejoice in two births. My second came when I was nine years old at the sight of that glorious artiste, La Argentina, dancing in a concert hall in Los Angeles. This event brought about a rebirth in me and set my feet in an unalterable path from which, God and destiny willing, I shall never swerve. I refer, of course, to the Argentina who died in Europe in 1936. Grandmother and I became virtual pilgrims journeying after her up and down the Coast. From Los Angeles we followed her to San Diego, from San Diego to San Francisco, from San Francisco back to Los Angeles. Tickets absorbed much of the money we needed for the necessities of life. It was a privilege to go hungry so that I could see Argentina again. I met her face to face two years later at a reception at the Los Angeles studio of Eduardo Cansino. I was eleven and at that time already working at the Fox Studio in a chorus line. Oh, I was big then, almost as big as I am now. So I worked my fool feet off there doing high kicks, splits and similar unhallowed things I hated to think about. But my true joy was the Spanish dance, and at this reception and performance for Madame, I could hardly believe what happened. Do you know, she singled me out from the other children and told me and the Cansinos that I had talent? I had done what I think was a very insignificant Bulerias and for this I was being patted on the head by Argentina! This story has a sequel. . . . Only a week or two later I was hard at work at the Fox Studio bedeviled by tight tap shoes and a callous hearted dance director, when all activity stopped and through the door came a group of studio executives escorting a lady. To my horror, I saw in kind of fog the face of Argentina! I looked for a hole in which to fall, to hide, to obliterate myself. After seeing me dance like an artist last week, here was Argentina to see me doing one-two-three, kick! The further I shrank into the background the more conspicuous I became. It was not long before she spied me, and approaching me, said: 'Aren't you the little one I saw at the Cansino studio last week?' 'No,' I lied stoutly, 'not me.' 'But she looked like you.' 'No, no!' I stubbornly maintained. 'It couldn't have been me.' 'Then the resemblance is astonishing,' she said and winked. She knew I was lying. My eleven-year-old mortification was so painful to see that she graciously dropped the matter and departed. . . . I was never to see her again except across the footlights, God rest her soul. When I heard she had died, it was as though someone had struck my face a terrible blow. She was my real teacher, that glorious dancer. . . . Only last year when I went back to Mexico to dance in concert with Antonio Triana, in *El Amor Brujo,* after seven years divided between Hollywood and the New York stage, I felt for the first time in my life I was going to do something to earn my spurs, to consummate my early yearning for the stage of the Teatro Real. I am in earnest when I tell you that a Mexican audience is the most demanding in the world, more so than a Paris audience, of old. I stepped in front of the curtain and this is what I faced. An attitude that shouted louder than trumpets: 'Ha! An actress trying to be a dancer, indeed! Why don't you stick to your trade, actress? No one asked you to leave Hollywood and come here. We don't lack for great dancers! Not in Mexico!' Terror faded into stubborn defiance within me. The next day the critics heaped new-coined phrases upon me, those hard-boiled critics of my own native Mexico. One of them was blasphemous enough to compare me with Argentina. This I did not in my heart enjoy. I do not, nor does any dancer I have ever seen, compare with the glorious La Argentina. . . . This trial by fire is behind me now and again I dare draw an unworried breath. I have dedicated myself to my first love, the theatre, for many years, but never to the total exclusion of the dance. Listen! I will play something for you and you shall hear something which makes me very proud. Here it is. They are the records I have made of taconeo and castanet accompaniment to the flamenco and classical music of Spain. You hear those absurd animal noises? Those ugly wailing sounds in the music? They mean much to me. The Spain I have never seen lives in these sounds and urges my feet to nervous life. Perhaps when the world's madness of today wears itself into exhaustion, it will be safe for me to go back to the earth of Spain from which my people spring, and to soak my thirsty spirit in its eternal depths. To live there, yes! But to die, I shall go back to Mexico and perhaps I shall finish my days as I began them, having meat juices forced upon me by a gross of too-loving grandchildren!"

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STUDENT AND STUDIO

(*Continued from page* 25)

bia picture, *Tonight Belongs to Us,* which Gregory Ratoff directed, starring Loretta Young as a ballet dancer. Tatiana Tuttle, former Russian Ballet artiste, wife of the director Frank Tuttle, acted as technical director on the picture.

•

Arline Selby, well-known acrobatic dancer, has joined the faculty of the Maurice Kosloff studios. Mr. Kosloff is making extensive plans for summer sessions at all of his studios with an interchange of teachers making a wide field of study possible for teachers.

•

Hollywood Bowl programs this year will contain only one full night of dancing. The Ballet Russe de Monte Carlo will appear on July 29, the first time the Russian Ballet has appeared in this vast amphitheatre. On July 30, and August 2, the same company will appear in two other programs but they are not part of the Bowl season.

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CAMPRA

(*Continued from page* 12)

Dumoulin, Dupre, Marcel, Camargo, Prevost, Salle, Subligny danced in his ballets under his direction; and besides Camargo was a personal friend of Campra, indeed they were both involved in a scandalous party which occurred at the house of the director of the opera. The emphasis which Campra gave the *airs de danses* certainly encouraged the enormous technical advances which were made by Camargo who excelled in quick *gavottes, rigaudons, tambourins* (though she never danced the risque *gargouillade*), and the minuet.

Camargo's other accomplishments include the use of the *pas de basque,* improvement of the *pirouette, jeté,* leg well turned out, graceful elevation and discarding the heeled slipper in some of the eighty ballets in which she appeared. These technical advances of the dancers were recorded in the treatises of Feuillet (1700) and Pierre Rameau (1725) Thus the reasons for the change of form may be laid to the following causes: change of social conditions, Campra's own inadequacy to create on quite the same plane as Lully, and the advances in dancing technique which seems to have been shown to best advantage in divertissement.

A key to Campra's generous character and wit may be gained in closing by quoting two remarks with which he is credited. "To succeed as a composer for the stage one must make the ballets longer, the skirts shorter." In speaking of Rameau, Campra said, "This man will, eclipse us all." Such has proved the case although one would have hardly known it then for several of Campra's works were parodied, a sure sign of success.

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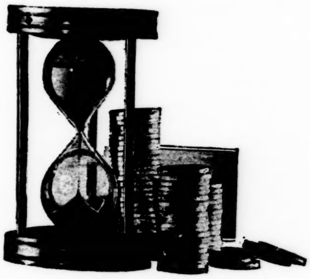

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DETERMINING TAP TERMINOLOGY

(*Continued from page* 23)

about it as more teachers accept the new phrases. Isn't it your business to learn what other people are trying to do to improve the teaching methods? This movement has the support of the D.M.A. and much work has already been completed by committees in the D.E.A.

VIA THE GRAPE VINE

(*Continued from page* 19

She will return to New York in September. . . . Serge Temoff plays himself in the new picture strangely named, *Tonight Belongs to Us,* which is Hollywood's disguise for the title *Ballerina.* He plays the part of a ballet master who coaches Loretta Young, the ballerina, and that is exactly what he has been doing for some time. . . . For the third summer Lillian Moore is to appear as soloist and ballet mistress with the Cincinnati Zoo Grand Opera Company. Apparently, Lillian grows upon Cincinnati with each passing summer. . . . Michael Sandino, following in the hallowed footsteps of Uday Shan-Kar as an exponent of the Eastern dance, has piled up a record of twenty weeks in one spot, a tough spot, too, the Walton Roof in Philadelphia. . . .

Our Pal Joey, the now fantastically famous Gene Kelly, is back on home grounds this month. His humble beginning in a Pittsburgh dancing school should make him feel familiar with his forthcoming project to teach and demonstrate for the D.E.A. convention and the pow-wow of the American Society of Teachers of Dancing. . . . Bhupesh Guha and Sushila appeared as part of a program to entertain the soldiers at Asbury Park on June 30. They even rated a police escort; they were driven there in official cars. If the army doesn't learn about Hindu dancing from them, it won't be Uncle Sam's fault. You can't say he hasn't tried. These two notable artists also appeared on a short program at the opening of the Department of Hindu Painting of the Academy of Allied Arts on July 2. . . . Concert Notes from town and country: There are dancers in them thar hills this summer, and again Bennington and the Green Mountain Festival claim the limelight with the news that Doris Humphrey, Charles Weidman and company will dance the *Alcina Suits* and *Shakers,* in addition to appearing on an eighteenth century dance program. Too bad Bennington isn't within commuting distance. . . . A guest series is being planned for Miriam Marmein's Dance Theatre at Manomet, Mass., due to its growing popularity. . . . No complaints are coming in about the lack of folk dancing. Don Chambers will lead and present old-time square and country dances of the United States every Thursday during the summer. . . . Jan Veen (Hans Wiener), Boston dancer, is in Mexico City for a series of modern dance recitals during July. Prominently featured on his program are the two satirical theatre pieces called *Opera Season* and *Carmen and Aida.* Those are promising titles for satire, indeed. He will be joined in Mexico City by his partner, Erika Thimey, next month. . . . Harry Coble is in Asheville, N. C., where he staged dances and was the featured soloist in the Annual Rhododendron Festival Pageant on June 17. . . . Jacque Cartier, actor dancer, is in Santa Fe, New Mexico, for the duration of the summer, making slight changes in his ballet-narrative *Proud Heritage* in preparation for his Fall tour. Cartier has lived with the Hopi Indians while gathering material for his work, and the hero of *Proud Heritage* is in reality his "blood brother." . . . Always a delight to ear and eye, the talented group of Spanish dancers of the School of Natya opened the New York summer recital season with a colorful and exhaustive program of the dances of Spain, arranged by La Meri with great distinction and good taste. This recital attracted considerable comment from an audience of noted dancers. . . .

Saul Bolasni, the painter, dabbling in the dance? We spied on him and there he was with the Joos ballet in class huffing and puffing in tempo. Does this mean that Saul has abandoned those delicious covers he used to do for the New Yorker in favor of grappling with the everlasting *barre?* Say it isn't so, Saul, say it isn't so! . . . Exodus from the De Basil Ballet Russe: Nothing will save us from a nervous breakdown now, not after all the shuffling and reshuffling of dancers from one company to another which is taking place this summer. After nearly a decade in the De Basil ballet incubator, David Lichine and Tatiana Riabouchinska have burst their bonds and merged with Catherine Lttlefield. This is the month's most exquisite secret, as only a few hundred thousand people know it to date. . . .

(*continued on page* 32)

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at the response to our announcement last month of the AMERICAN DANCER Monthly Contest for the Best Short Story about dancers and dancing.

Braithwaite, the office bookworm, informs us mournfully that he is thinking of moving down to the bank vault in the basement. It is becoming indecently hectic and crowded around here, he says. While Deuteronomy, (his mother was deeply religious), the little black spider who is older than King Tut's pet scarab and has been residing behind the geraniums on the bookcase for the last several decades, is getting very bad tempered and keeps muttering about going back to Egypt where they have some regard for precedent.

Be that as it may, however, the rest of us are all very happy at the avalanche of stories. Two of the younger editors have even taken to sneaking down to the end of the hall to get first whack at the overburdened mailman in the morning. A scurrilous and ungentlemanly practice which consists, in brief, in the seizing of the fattest looking manuscripts from his clutching hands and scuttling into a corner with them with no regard whatever for the feelings of their elders who are not so spry on their feet.

We're going to fix them, though. Our Aunt Agatha in Maniac Center, Minnesota, is going to start sending in dummy manuscripts for us which are very fat indeed. Then we'll get first peep at the real thing ourselves. And that reminds us . . . If you get any good ideas yourself, wrap them up gently but firmly with a typewriter and send them along. Braithwaite and Deuteronomy really don't mind, and you might win that prize.

RULES FOR THE AMERICAN DANCER

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Send all contributions to: Story Editor, THE AMERICAN DANCER, 250 West 57th Street, New York City. All submissions must be accompanied by a stamped, self-addressed envelope when return of the manuscript, if rejected, is desired. Manuscripts which are selected cannot be returned.

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FORWARD TO BETTER BALLROOM DANCING

(*Continued from page* 20)

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The temptation to lose oneself in a labyrinth of explanation is hard to overcome. For an exhaustive study of this subject of the mechanics of ballroom dancing, one would of necessity be compelled to spread out in a book of some length. However, more delightful than reading and more satisfactory is the personal gratification that comes from excursions into the classroom or ballroom where you can get yourself over-hauled, taken apart like a Swiss clock to see what makes your intricate mechanism tick, and lovingly put together again.

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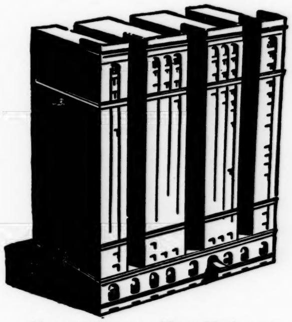

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VIA THE GRAPEVINE

(Continued from page 30)

Nadine Gae, the lovely dancing star of *Panama Hattie,* has just celebrated her twentieth year and her seventeenth year in show business. She began her professional career at the ripe old age of three and was a producer at sixteen. *Panama Hattie* is her third show. Her first was *One for the Money* and the second was *Two for the Show.* Nadine believes that a girl has just got to collect things, so she collects panties. It all began when she was an adolescent touring the United States with the Fanchon and Marco units. At the end of a tour they always had to return their costumes—all but the panties. So Nadine started collecting them and now she has over two hundred pairs. . . . Marina Frank, who for the past two seasons has been seen with the Massine Ballet Russe, has changed her name to Marina Lord and is now appearing in a peacock dance at Radio City Music Hall.

Good will—and plenty of it—meet Miriam Winslow and Foster FitzSimons throughout their tour of South America. First of the dancing ambassadors to reach the southern continent in the cultural exchange between the United States and the sister republics, they were regarded here as the "guinea-pigs" in this experiment with dance-diplomacy. Not only have they, according to one cable, "scored a success for themselves and the American dance," but they have prepared the way for the numbers of other dance attractions that are either enroute or just arrived in these countries.

Of course, their own record on good will is excellent. Long before they even considered a South American tour, they had been the first to introduce the music of Latin-American composers (Villa-Lobos, Chavez and others) to audiences here. Because they lead the field in symphony appearances, they had achieved first orchestral performances for many of these works on their programs.

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Notice to the Dance World

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